

The Illustrated **LONDON NEWS**

MAY 1983 £1.10

David Bellamy
ANIMALS IN DANGER
Des Wilson
IS THE GLC WORTH SAVING?
James Neilson
LETTER FROM ARGENTINA
The Counties:
**SIR HENRY PLUMB'S
WARWICKSHIRE**
Peter Green
SAPPHO'S ISLAND



**MRS THATCHER'S
PROGRAMME
FOR THE 1980s**
EXCLUSIVE INTERVIEW



*There are whiskies
There are malts
And there's
Glenfiddich*

The Illustrated LONDON NEWS

Number 7018 Volume 271 May 1983



Mrs Thatcher's first four years.

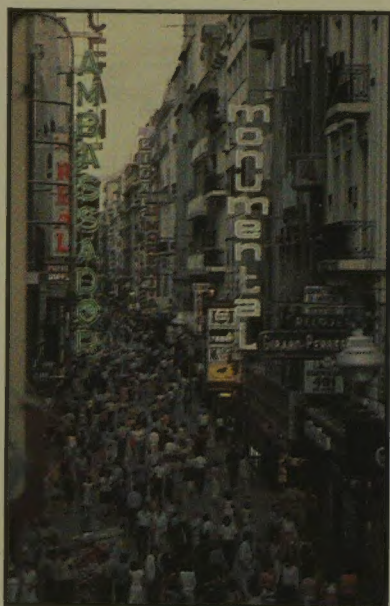
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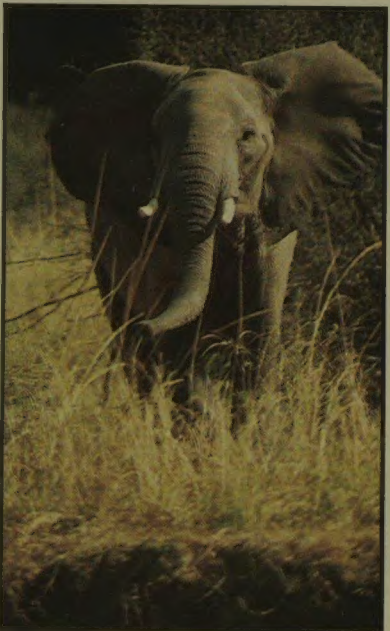
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These are times when you must listen to your head.

The price of petrol. The cost of car repairs. The demands of society. The carnage on our roads.

More than ever, a car must meet rational requirements.

Yet deep down, memories of crisp mornings and open roads linger still.

Irrationally, you want your car to be more than functional.

You want joy.

Which is why the new Volvo 760 GLE has been designed to meet the needs of the eighties, without neglecting the needs of the driver.

It is a car for both head and heart.

SOMETHING TO MAKE YOUR HEAD NOD IN APPROVAL.

1. Although a roomy 5-seater, 6-cylinder saloon the new Volvo is surprisingly economical.

In part, this is due to the distinctive styling of the car.

(When you consider that at 55 mph, over half a car's fuel consumption is being used to overcome aerodynamic drag, you can see the importance of styling.)

The distinctive wedge shape is extremely aerodynamic, giving a resistance coefficient of just under 0.40.

Fuel efficiency has also been improved by the use of stronger but lighter metals. (The new car is 88lb lighter than Volvo's previous 6-cylinder saloon.)

The design of the engine and transmission are important factors, too.

And here Volvo have made major advances.

The 2.8 litre fuel-injected 6-cylinder engine is available with a completely new automatic transmission.

The system is equipped with overdrive that reduces the engine's fuel consumption at speed quite dramatically.

The figures you can expect with the automatic model are particularly impressive: 25 mpg (at 75 mph) 32.1 mpg (at 56 mph) and 17.9 mpg (urban).

2. When it comes to safety you'll find the new Volvo reassuringly familiar. It more than

meets every international safety regulation.

For example the USA authorities demand that a car must meet stringent frontal collision standards.

The Volvo 760 GLE easily exceeds these standards, being able to absorb an impact some 36% greater than the regulations require.

When a car maker goes to that kind of trouble when it doesn't have to, you know you're in safe hands.

3. The service department was involved in the design of the 760 GLE right from the start.

The bonnet opens at two angles. 55° for interim checks and 90° for full servicing. It never needs removing.

The front brake pads can be inspected through the new wear indicator so you don't need to take the wheel off to check the condition of the brakes.

The battery is maintenance free.

Little details that can add up to real savings.

4. Nobody makes longer lasting cars than Volvo.

The latest statistics to come from the Swedish Motor Vehicle Inspection Authority show that the Volvo has an average life expectancy of 19.3 years.

Longer than any other car in the survey.

The 760 GLE more than matches the quality of past Volvos, it improves on it.

To help prevent rust approximately one-third of the Volvo's bodywork is Zincrometal or zinc coated sheet metal. About 18 square metres in all.

And to test the new components in the 760 GLE, prototypes have been driven a distance equivalent to 80 laps of the globe.

SOMETHING TO MAKE YOUR HEART BEAT IN ANTICIPATION.

"Ultimate handling is a delight with total predictability and neutral balance in fast curves, gentle understeer in the slower ones." AUTOCAR.

"The car showed excellent stability at all speeds." MOTOR TREND.

1. The new Volvo 760 GLE is very much a driver's car.

Top speed is 118 mph and 60 mph can be reached in just under 10 seconds but it's the



driveability of the car that marks it out as special.

The long wheelbase and wide track give the car wonderful stability - even when buffeted by side winds, but the biggest contribution to the outstanding handling is made by the new rear suspension.

For the 760 GLE, Volvo have introduced an entirely new constant track rear axle with a patented sub-frame.

This not only improves road holding but also gives less vibration and lower noise levels.

Motor Trend summed it up this way:

"The new 760 saloons are capable of getting from Point A to Point B in a better than average hurry. With reassuring stability. Traditional Volvo comfort. And a level of luxury that is new for this company."

2. Inside, you'll find the car is indeed

extremely comfortable.

The new front seats have been developed in co-operation with orthopaedic experts at the Sahlgrenska Hospital in Gothenburg.

Both are electrically heated. The seats automatically warm up at temperatures below 14°C.

You can choose leather or plush velour and the upholstery colour is repeated on the door panels and dashboard.

The dashboard itself is angled towards the driver so all the controls are within easy reach.

"Ergonomically the 760 GLE is excellent."

AUTOCAR.

3. It is also extremely well-equipped.

Full air conditioning, electric windows, and door mirrors, central locking, metallic paint, tinted glass, power steering and alloy wheels are all standard.

You'll also find a host of extra little touches that make the 760 GLE a very satisfying car to live with.

For example, when you close the driver's door after getting in the car the courtesy light stays on for 15 seconds giving you time to put the key in the ignition.

There are no less than 10 different storage areas inside the car and there are reading lamps for both front and rear seats.

The boot, too, is especially accommodating.

But if the 760 GLE does well by your suitcases it does even better by your rear seat passengers.

The rear seat is unusually wide due to the absence of any wheel arches and the high roof line gives plenty of headroom.

4. Finally, we believe you'll find the 760 GLE a striking car to look at.

It is a car that turns heads. It is not another bland bullet-shaped offering from some central drawing office.

It will not be mistaken for any other car.

And unless we're mistaken, anyone paying £12,041 for a luxury car will regard that as a bonus.

Yes, we did say £12,041.

We'll leave you to check the prices of the other luxury cars on the market.

We'll simply say that not only is the 760 GLE the kind of car that reconciles head and heart it wins over accountants, too.

If you'd like a colour brochure ask your secretary to call us at the number below or send us your business card and we'll do the rest.

Better still, call in at your nearest Volvo dealer for a test drive.

We guarantee you won't be disappointed.

VOLVO

MALVERNS



LOGAN MEWS, W8

A spacious house in this exclusive cobbled mews with private parking. The house is in good structural order with a new roof although the property would benefit from some internal re-organisation which is reflected in the asking price. 4 Bedrooms. Reception Room. Kitchen/B'fast Room. Bathroom. Ind. gas CH. Freehold. £106,000.

HYDE PARK GARDENS, W2

A stunning garden flat in an exclusive row of stucco period houses overlooking Hyde Park. The main feature of the flat is the spacious and elegant Drawing Room which has direct access to attractive private gardens. Dining Room. 2 Bedrooms. 2 Bathrooms. Fitted Kitchen. Patios. CH/CHW. Resident porter. Lift. Lease 62 years. £165,000.



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More transition than recession

Future historians may conclude that in the 1980s the good fortune of those living in the free and generally well-nourished western world was tempered *inter alia* by the need to live through a period of painful transition. At the time it was called a recession.

The most immediately painful aspect of this era of change is unemployment. The March unemployed figure for the UK was 3,172,390 (unadjusted and including school-leavers), or 13.6 per cent of the labour force. True, it was marginally lower than the February figure, but that raised no false hopes. It is generally recognized that high unemployment is here to stay, for several more years at least.

With Belgium, Britain tops the EEC's unemployment league, thanks in part to the Government's policies, which have given priority to the fight against inflation. Other, all too familiar factors have been the structural weakness of our industry, and its low productivity and competitiveness: between 1970 and 1980 our main competitors increased wages at about half the UK's rate, but they more than doubled our increase in productivity. Many British firms could not compete abroad when sterling was so embarrassingly strong.

A profounder change—accentuated by wage rises unmatched by productivity gains—has been a radical shift in the relative cost of capital and labour. A main cause of this is the technological revolution ushered in by micro-electronics. Western man's inventive genius spawned the microprocessor, and it said to its begetters: "Now run along and do something more worthwhile. I can handle those boring tasks more cheaply and efficiently."

In the past, expansion frequently meant taking on extra labour to cope with extra output. That old compact is broken. In many industries, and services too, expansion now more often means shedding labour to take full advantage of new technology. Failure to do so means being wiped out by the competition and losing all jobs, not just some. The microchip is doing to the assembly-line worker and the clerk what the combustion engine did to horse-owners. Yet before long both steam and combustion engines created millions of jobs. So doubtless will the new technology, but we are only at the beginning of the process. Its full course is hard to foresee, just as the future role of the car was hard to envisage in the 1920s.

Most of the old, lost jobs will not come back. Statistics underline the inexorable trend: over the five years up to June, 1982, the number of those employed in manufacturing fell by 21 per cent (to 5.7 million); those in service industries increased by 2 per cent (to 13 million); and the number of self-employed increased by some 12 per cent to more than two million, an encouraging

development. So even if the "recession" ends, we will have high unemployment. The human misery involved requires sustained sympathy. Work shapes our image of ourselves and others: "What are you doing these days?", "How's the job?"—some such question is the commonest conversational starting point. To lose a job is not just to lose money and, eventually, skills, but a large part of our identity. The resulting hardships, humiliations, domestic tensions and sense of alienation represent an appalling waste of human resources and ultimately a threat to our resilient social fabric.

Fortunately the figure of three million-plus unemployed is not quite the stagnant lake of wasted humanity that it at first appears. Of the total labour force of some 26 million, whose steady increase has contributed to unemployment, six million or more normally change jobs each year. In the first half of 1982 the number of people becoming unemployed was only 30 per cent higher than in 1973, when unemployment was at its lowest point for the last 12 years. But the flow out of the river of unemployed did not keep up with the flow into it. It is the duration of unemployment which matters, both to its victims and to the statistics: increases in the total of jobless are due more to fewer people finding new jobs than to more people losing them.

It is alarming that the largest single component of the three million-plus is the 1.1 million who have now been unemployed for a year or more. It is at least equally disturbing that no fewer than 1.2 million of the unemployed are between 16 and 24 years old. On anecdotal evidence, many of these have become so embittered and hostile as to be virtually unemployable. It is one of the cruellest aspects of unemployment that the longer it lasts for an individual, the less chance he or she has of finding a job, a misfortune compounded by being of Asian or Caribbean origin or living in the West Midlands, the North, Wales or Scotland.

The sickness cannot be tackled with the sort of palliatives recently prescribed in the Labour Party's policy document entitled *The New Hope for Britain*, which was aptly described by Labour right-wingers as "one of the longest suicide notes in history".

Its wishful thinking about a "strong and measured increase in (government) spending" based on borrowing from the people's savings, backed by "a new partnership with the trade unions" is unlikely to strike many voters as the stuff of which phoenixes are made if incorporated in Labour's election manifesto. The SDP/Liberal alliance's *Back to Work* (of last August) is a vastly more sensible document, with its heavy emphasis on the importance—underlined in every study from the Confederation of British Industry—of improving productivity

and competitiveness.

Painful though the impact of the Conservative Government's fiscal and economic policies has been on the unemployed, and on the poorer employed, it is hard to deny Mrs Thatcher's claim (see our interview with her on page 22) that the foundations have been laid for a long-term improvement in performance, not least thanks to the spectacular drop in inflation and in wage increases. The question is how the energies of the nation, including those of the currently unemployed, can be harnessed to build on those foundations.

What is needed is not strengthened partnership between organized labour and Labour—that partnership is already close enough for the democratic health of the nation—but between labour and capital, employers and employed, a drawing-together of the so-called two sides of industry. The largest number of new jobs will probably come from the setting up of small new firms, for which flair and confidence are needed and a good education is helpful. But small firms die almost as fast as they are born. The industrial era may be on its way out, but while it lasts both "sides" should make the best of it—and in this country employees, notably trade unionists, do not always seem to see where their best interests lie.

That is often the fault of management. As foreign managers in Britain have shown, good management produces motivated employees and a competitive product. The prescriptions are familiar enough. It is to be hoped that the vastly improved strike record of private industry reflects a greater sense of enlightened self-interest, and not just fear of the dole.

Special schemes may have their part to play in reducing the total of the unemployed: training schemes, some modified form of military or social service, or job-splitting. All such innovations should be introduced not as stop-gaps until the good times come back, but as steps to ease the painful period of transition to the post-industrial era.

Meanwhile a small proportion of the unemployed have won their way through to jobs vastly more fulfilling than those they left. Many of those in employment long for less soul-destroying work. The microchip is taking over many of the more boring tasks, if not the most menial. Will we collectively be able to evolve a society in which more people are doing satisfying work? The imbalance is at present grotesque: an unemployed minority crying out for more work, and an employed majority crying out for less. Science is now offering late-20th-century man a chance to fill his spiritual void (as well as the possibility of nuclear oblivion). That is the exciting challenge we should not forget in trying to solve our present difficulties.

May 83

Monday, March 14

The Organization of Petroleum Exporting Countries agreed after 11 days of discussions in London to cut the price of oil by 15 per cent and reduce production quotas.

EEC foreign ministers meeting in Brussels agreed to pay back Britain £490 million of its 1982 Community budget contributions.

Tadworth Court, the country branch of the Great Ormond Street group of hospitals for sick children, was saved from closure by a government grant of £890,000 a year for the next three years to enable a consortium of charities to take it over.

Tuesday, March 15

The Chancellor of the Exchequer, Sir Geoffrey Howe, delivered his fifth Budget. Measures included increases in tax thresholds and tax allowances worth around £2,000 million: a rise in the limit of mortgage tax relief; a rise in child benefits to £6.50 a child a week; increases of 1p a pint on beer and cider, 5p a bottle on wine, 7p a bottle on sherry and port and 25p a bottle on spirits; petrol up 4p a gallon and Derv 3p a gallon; cigarettes up 3p for 20; and a £5 rise on the road fund licence.

Lord McCarthy's railway arbitration tribunal's decisions were published. They advised the immediate payment of the 6 per cent award to 140,000 railway workers but not to 27,000 members of the train drivers' union, Aslef, until they agreed new productivity measures. These included working the £150 million Bedford-St Pancras commuter line, for operation of which the report recommended an extra £6 a day for one-man operation, £1 more than British Rail's offer. On March 17 Aslef leaders accepted the report's recommendations.

Scotland Yard experts defused an incendiary device which had been sent to the Prime Minister at 10 Downing Street. Another device exploded as it was opened at the European headquarters of the United States Navy in central London, injuring a serviceman. Two other letter bombs addressed to the Prime Minister were later intercepted.

Charlie Magri of Stepney won the flyweight championship of the world at Wembley, beating defending champion Eleoncio Mercedes when the fight was stopped in the seventh round.

Dame Rebecca West, the author and critic, died aged 90.

Wednesday, March 16

Israeli troops opened fire to disperse a Palestinian student demonstration in Sidon, injuring four women. The demonstrators were demanding the release of 5,500 Palestinians and Lebanese held in Ansar camp in south Lebanon since the Israeli invasion last summer.

A 29-year-old Rumanian, Stancou Papusoiu, was deported after waiting nearly a year for his application for asylum in Britain to be considered. The Home Office finally rejected his application saying they had been unable to substantiate his claims of persecution in his homeland or that he faced danger on returning home.

Thursday, March 17

After two days of talks in London between Foreign Secretary Francis Pym and the Spanish Foreign Minister, Señor Moran, Britain and Spain failed to reach agreement over the future of Gibraltar.

Michael Dickinson, 33, the National Hunt trainer, saddled the first five horses to finish in the Gold Cup at Cheltenham. They were *Bregawn*, *Captain John*, *Wayward Lad*, *Silver Buck* and *Ashley House*.

Alice Springs in central Australia was inundated and cut off from the rest

of the country by flash floods in which two men were feared drowned. About 6 inches of rain fell in 16 hours.

It was announced that a Finnish company, United Paper Mills, was to build a £135 million newsprint plant on part of the old British Steel works at Shotton, north Wales, which would provide up to 1,200 jobs. The plant was due to be completed in 1985.

The Henry Cole wing of the Victoria and Albert Museum was opened by the Queen. It cost £5,250,000.

Friday, March 18

Peter Jay resigned as chairman of TV-am 49 days after the company broadcast its first programme. Jonathan Aitken, the Conservative MP, became the acting chief executive and former Labour minister Lord Marsh the deputy chairman.

The Government gave final permission for development of the Belvoir coalfield.

A young Catalan painter, Manuel Pujol Baladas, claimed to have forged 30 oils and 400 watercolours, gouaches and drawings and passed them off as the work of Salvador Dali. His claims were refuted by art experts and friends of Dali.

The Prince and Princess of Wales, with Prince William, left Britain for their six-week tour of Australia and New Zealand.

An Arab league delegation headed by King Hussein of Jordan, in London to discuss the Middle East, was received by the Queen.

British Shipbuilders warned unions that 9,000 jobs were at risk because of lack of orders, and that there would be no offer of pay increases this year.

Former King Umberto II of Italy, exiled for 37 years, died in Geneva aged 78.

Saturday, March 19

Two white schoolgirls aged 12 and 15 and their grandparents were shot dead on a farm in Zimbabwe by a gang of six black dissidents.

Ireland and France shared the five-nations rugby championship when France defeated Wales 16-9 in Paris and Ireland beat England 25-15 in Dublin.

Sunday, March 20

Rob James, the international yachtsman, drowned after falling from his trimaran into the Salcombe estuary, Devon. He was 36.

Monday, March 21

After three days of meetings in Brussels, the eight EEC finance ministers agreed changed currency rates, resulting in an 8 per cent spread between the strong West German Deutschmark and the weak French franc: German mark up 5.5 per cent, Dutch guilder up 3.5 per cent, Danish guilder up 2.5 per cent, Belgian/Luxembourg franc up 1.5 per cent, French franc down 2.5 per cent, Italian lira down 2.5 per cent, Irish punt down 3.5 per cent. At the same time the US dollar rose against all major currencies and sterling fell 1.7 per cent to a new low of \$1.47.

Five hours of talks between management and unions at Ford's Halewood plant in an attempt to end the 12-day stoppage over an assembly worker accused of vandalizing a car resulted in no agreement. The strike was made official on March 22.

Large areas of Tigray, Wollo, Eritrea and Gondar in Ethiopia were reported suffering from severe drought; a million people were in urgent need of famine relief.

Tuesday, March 22

President Kaunda of Zambia arrived in London for a four-day state visit.

President Mitterrand of France re-appointed Pierre Mauroy, who had resigned the previous week, to head a reshuffled and slimmed down 15-

member Cabinet with only half the Communist representation of the outgoing administration.

Chaim Herzog, the Opposition Labour candidate and former chief of military intelligence, was elected the next Israeli president by the Knesset in a five-yearly vote. Prime Minister Menachem Begin's choice, Menachem Elon, was rejected.

James Knapp, 42, was elected the new general secretary of the National Union of Railwaymen with 63 per cent of the votes cast.

The Soviet Union agreed to pay 60 per cent of the £517,000 13-year rates arrears owing to Camden Council in respect of their trade mission building in Highgate. The Foreign Office would pay the remainder.

Wednesday, March 23

President Reagan in a televised broadcast announced a high technology research and development programme aimed at turning the present policy of deterrence based on threat of retaliation to one of laser beam space defence. He claimed to have evidence of a "relentless Soviet military build-up". The Soviet Union denounced the speech as one calculated to take the Cold War into the next century and claimed his proposals were in breach of the 1972 Salt I treaty.

Stuart Young, 48, an accountant, was appointed chairman of the Board of Governors of the BBC.

After seven weeks of ethnic violence in Assam, the death toll was again revised upwards, to 5,000.

Thursday, March 24

Labour held Darlington in the by-election with a majority increased from 1,052 in the general election to 2,412 in an 80 per cent poll. The Conservative candidate came second, the SDP third.

Andrei Gromyko, 73, the Soviet Foreign Minister since 1957, was named Deputy Prime Minister of the Soviet Union.

Britain's current account moved back into a £42 million surplus in February, though imports still exceeded exports and the favourable balance was due to "invisible exports".

Friday, March 25

Talks aimed at settling the dispute which had halted production of the *Radio Times* collapsed. As a result some Sunday colour supplements also were not produced. Unions said blacking of Robert Maxwell's British Printing and Communication Corporation publications would continue until dismissal notices issued to 450 workers at the Park Royal and East Kilbride works were withdrawn.

Saturday, March 26

Professor Anthony Blunt, the Soviet spy and former art adviser to the queen, died aged 75.

Sunday, March 27

A series of earthquake tremors devastated villages 50 miles north of Teheran in Iran over the weekend, killing at least 30 people and injuring 100.

Monday, March 28

The appointment of Ian MacGregor, 70, currently chairman of British Steel, as chairman of the National Coal Board for three years from the end of August was confirmed. A transfer fee of £1,500,000 was to be paid to Lazard Freres, the New York based investment bank, for loss of his services.

5,000 car workers at British Leyland's Cowley assembly plant went on strike over a management proposal to cut a three-minute washing time at the end of each shift. Production of Maestro cars was halted.

Government permission was given for a group of relatives of Argentine soldiers who were killed in the Falklands war to visit their graves under the supervision of the Red Cross.

Tuesday, March 29

The Labour Party published its "campaign document" which committed it to fight the next general election on a programme of unilateral nuclear disarmament, withdrawal from the Common Market and an increased programme of public spending designed to cut unemployment to under a million within five years.

Wednesday, March 30

The Australian government under Bob Hawke introduced regulations halting the construction of the controversial Gordon-below-Franklin dam in the Tasmanian wilderness. The Tasmanian government announced its intention to ignore the ban pending a challenge in the High Court.

The British National Oil Corporation proposed reductions in the price of North Sea oil of between 50 cents and 75 cents a barrel.

Thursday, March 31

Two Soviet diplomats, Colonel Gennadiy Primakov and Sergei Ivanov, and a Soviet journalist, Igor Titov, were expelled from London for alleged espionage. The following day a member of the Soviet Embassy staff in Madrid was expelled for "activities inconsistent with his mission".

An earthquake struck Popayan, southern Colombia, 280 miles south of Bogota; up to 300 people were feared killed, at least 50 of them inside the cathedral, and as many as 2,000 injured.

An oil slick 15 miles long and 10 miles wide, in the Gulf, drifting down from two Iranian wells, threatened water desalination plants and caused widespread pollution and destruction of marine life.

Friday, April 1

The Campaign for Nuclear Disarmament staged a mass demonstration with an estimated 100,000 protesters stretched between the Greenham Common missile site, Berkshire, the Burghfield Ordnance factory 14 miles away, and the Atomic Weapons Research Establishment at Aldermaston where research on the Trident missile is under way. Further demonstrations were staged over Easter in Glasgow, with a mass "die-in", and at the Polaris base at Faslane on the Clyde. Other anti-nuclear protests took place in Europe.

Britain's jobless total fell by 27,000 in March to 3,172,390.

Saturday, April 2

Oxford won the 129th Boat Race, beating Cambridge for the eighth successive year and by four and a half lengths.

Sunday, April 3

HMS *Keren*, a 9,000 ton former Sealink ferry which is now a troopship, was taken to sea from Wallsend docks by a Royal Navy crew who had boarded the ship in civilian clothes. The ship, needed to carry 650 service personnel from the Falklands to Ascension Island, had been delayed in Wallsend by a civilian pay dispute. The National Union of Seamen's leader, James Slater, called all Merchant Navy personnel to stand by for industrial action. After intervention of the conciliation service Acas a new pay deal was reached for merchant seamen and HMS *Keren* was returned to the 56 merchant seamen who had originally manned her.

Monday, April 4

550 relatives of members of the British task force who died in the Falklands left Britain to visit the graves and battlefields of the south Atlantic.

About £7 million in used notes was stolen by a gang of six from the headquarters of Security Express near Liverpool Street station in London. A reward of £500,000 was offered.

A senator of Zimbabwe's white opposition Republican Front party, his

daughter and a woman visitor were murdered by guerrillas in Matabeleland.

America's second space shuttle, Challenger, was successfully launched from Cape Canaveral on a five-day mission which included the deployment of a communications satellite. This suffered a severe malfunction for several hours after release from Challenger. On April 8 two of the astronauts spent 3½ hours outside their craft—the first American space walk for nearly a decade—and on April 9 Challenger landed safely in the Mojave desert, California.

3,000 men in the steel industry went on strike over redundancies at two mills in the Rotherham area.

Vietnamese forces launched a major assault on the headquarters of Prince Sihanouk, the democratic Kampuchean president, and about 20,000 Khmer civilians were reported to have crossed into Thailand.

Gloria Swanson, the film star, died aged 84.

Wednesday, April 6

A £30,000 bank raid in Bristol in which a policeman was shot and injured ended after a 90-mile chase along the M4. A gunman was also shot during the raid.

A UK passport was issued to the former Rhodesian Prime Minister Ian Smith whose Zimbabwean passport was confiscated last December. He was to travel to South Africa for medical treatment.

Thursday, April 7

China cancelled all sports and cultural exchanges with the USA in retaliation for the Reagan Administration's decision to grant political asylum to the woman tennis player Hu Na.

The 4,600 workforce at Ford's Halewood plant voted to end their month-long strike over a man discharged for alleged vandalism. A three-man inquiry was to look into his case. The strike cost the company 18,000 Escorts worth £90 million.

Work resumed at the East Kilbride plant of the British Printing and Communications Corporation after a strike which had stopped production of the *Radio Times* for a fortnight. Agreement was reached here but workers at Park Royal were to meet on April 11.

Friday, April 8

The Soviet Union expelled from Moscow a British diplomat and the correspondent of the *Financial Times*, a response to the three recent expulsions of Soviet personnel from Britain.

Oil companies announced price increases of between 9p and 14p a gallon on petrol from April 11.

The Deep South of the USA suffered disastrous floods which killed at least seven people, forced 25,000 to leave their homes and isolated a further million.

Saturday, April 9

Corbiere, ridden by Ben de Haan, won the Grand National at Aintree. He was trained by Jenny Pitman, the first woman to train a National winner.

Sunday, April 10

A prominent moderate member of the Palestine Liberation Organization, Issam Sartawi, was shot dead at the Socialist International meeting in Albufeira, Portugal. Responsibility was claimed by the Abu Nidal Group, Palestinian extremists operating from Damascus.

Talks on President Reagan's Middle East peace plans held in Amman between King Hussein of Jordan and the leader of the PLO, Yassir Arafat, ended without agreement.

Israel announced plans to increase by 57 the number of Jewish settlements on the West Bank over the next five years, to a total of 165.



PRESS ASSOCIATION



ROBERT GRAY SUNDAY STANDARD

Peace moves: In a weekend of protest organized by CND, peace campaigners demonstrated in Berkshire and Glasgow. Thousands joined hands to form a human chain linking the Greenham Common cruise missile site with the Royal Ordnance Factory at Burghfield, and in Glasgow 4,000 people took part in a symbolic "die-in".

May 83



Drought in Ethiopia: Relief centres have been set up to help the people of northern Ethiopia; millions are threatened with starvation because of severe drought.



Andes earthquake: At least 50 worshippers died in Popayan, Colombia, when the cathedral dome collapsed in an earthquake which measured 5.5 on the Richter scale. It destroyed two-thirds of the city, where thousands had gathered for Holy Week celebrations. An estimated 300 people were killed and 15,000 made homeless.



PRESS ASSOCIATION

Zambian guest: President Kenneth Kaunda of Zambia was host to the Queen and other royal guests, right, at a banquet during his four-day state visit to Britain. He gave an address at St James's Church, Piccadilly, above, at the end of his stay.



PRESS ASSOCIATION



REUTERS

Green growth: Two members of the Greens, the new conservation and anti-nuclear party which won 5.6 per cent of the vote and 27 seats in West Germany's general election, took their seats in the Bundestag.



ASSOCIATED PRESS

Space launch: America's second space shuttle, Challenger, was launched from Cape Canaveral on its five-day maiden flight. The main purpose of the mission was to deploy an elaborate communications satellite, and new £1million space suits were tested by two crew members making the first American space walk for 10 years.

WINDOW ON THE WORLD

Royal tour of Australia: The Prince and Princess of Wales, accompanied by nine-month-old Prince William, paid a month-long official visit to Australia. It took them to all parts of the sub-continent, including the flood-devastated Alice Springs and Woomargama, the baby's home base, where it rained for the first time in four years. They were met by the newly elected Prime Minister, Bob Hawke, in Canberra and, wherever they went, crowds of people gave them a warm welcome.



Arriving in Alice Springs with Prince William at the start of their tour.



Talking to firemen in Stirling, near Adelaide. The royal couple specially asked to meet victims in the areas ravaged by the bush fires in South-east Australia.



Climbing up Ayers Rock, the sandstone monolith at the heart of the country and source of aboriginal legends, before watching the sun set on it.



In Maitland, New South Wales, 100 miles north of Sydney, they were greeted enthusiastically by a crowd of 16,000. Right, taking to the dance floor at a charity ball in Sydney's Wentworth Hotel.





CIVIL BOULEVARD

Henry Cole Wing: The Victoria and Albert Museum's Departments of Prints, Drawings, Photographs and Paintings have moved into the former Huxley Building of the Imperial College of Science. Built in 1867-71 in ornate early Renaissance style, it has been refurbished by the Property Services Agency and

renamed after the first director of the V & A. Inside it is divided into five floors with the Constable collection taking pride of place on the top floor where the paintings are illuminated by daylight. The great north staircase is used as a gallery for humbler artifacts — stamped biscuit tins, shell pictures and Valentine cards.

THE ALTERNATIVE

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The complete Pepys

by Sir Arthur Bryant

The appearance this year of the two supplementary volumes of the flawless definitive edition of Pepys's diary, prepared by Robert Latham and the late Professor William Matthews, marks the completion of the greatest work of popular—using the word in its highest sense—literary scholarship of our age. It can never be superseded for it is as near perfection as time, human labour and skill can make anything.

It is 13 years since the first of its nine diary volumes was published and the issue on February 23—the 350th anniversary of Pepys's birth—of the vast index and the even longer companion volume compiled and edited by the present Pepys Librarian, Robert Latham, and his team of distinguished contributors brought to an end this great and noble work. Yet, like the meticulous preparation of the text by Professor Matthews before his death, the cumulative contribution of scholars to this great achievement covers far more than even 13 years. It is now half a century since the Pepys tercentenary birthday dinner (when the work of making it had already begun) at which I heard the Master of Magdalene announce that in the new and definitive edition of the diary then being prepared by the Pepys Librarian, Francis Turner, every word would be printed of the passages omitted in the then standard (and by far the fullest) edition of the diary, H. B. Wheatley's eight volumes published between 1893 and 1896. That promise has now been faithfully fulfilled.

At the time I heard the Master make his announcement I was finishing for the Cambridge University Press the first volume of my *Life of Pepys*. And during a number of happy and hospitable weekends I had been trying to help my kind friend and host, Francis Turner, decipher the passages expurgated from the Wheatley edition of the diary—a difficult task owing to the strange jargon in which Pepys disguised from prying eyes the details of his various amatory advances. After we had been struggling for some time with the earlier omitted passages, I suggested we should look at the later ones in the hope that the squeamishness of John Smith, the original transcriber of the manuscript diary, might have succumbed to curiosity. So it had, and as a result I was able to finish my first volume knowing the contents of virtually all the omitted passages.

Yet when I submitted those I wished to quote in my book to the Master and Fellows as the owners of the diary's copyright, they felt unable to give the necessary permission in deference to the moral conventions of the time. Accordingly I had to convey the sense of the passages in my own words, which made them seem rather more in-

delicate than they actually were. Yet at least one grand lady of a formidable generation of moral guardians failed to share the Master's and Fellows' qualms. For soon, after my book was published my father, who had just retired from the Royal Household, received a letter from a former colleague, Lord Syonsby, telling him that Queen Mary was letting a strait-laced lady-in-waiting read my book aloud to her so she could see her face as she approached the more risqué passages.

What is it that makes Pepys's diary one of the most readable books ever written, and will cause it to go on selling in its new, perfectionist edition as long as books are printed and men and women able to read? It is that in his diary, as in his daily life, Pepys was such magnificent company. He loved company and company loved him. No one in all that high-spirited Restoration England had a greater zest for life.

In his diary Pepys communicates that vitality and the intensity of his life to his readers. That is why we never tire of hearing about what happened in it, including many things which he certainly would not have wished to disclose to either his contemporaries or posterity. For Pepys never intended to reveal himself in this way, and would presumably have been horrified if he had had any idea that his shorthand diary—or journal as he called it—was ever going to be published. For the view of himself it presents is so different from that of the irreproachable moralist, administrator and sage who appears in his later letters.

Pepys died at the age of 70, honoured and respected by all. If he possessed a

fault in his contemporaries' eyes it was that he was too good to be true. Earlier in his career, in the busy years after the diary ended, when he was Secretary to the Admiralty and representing it in Parliament, he had had to endure much irreverent and usually unjust criticism because of his insistence on proving to everyone that he was always right—which, in administrative matters, he generally was—and actuated by the very highest moral motives. Such criticism made him most indignant, and it seems incredible that he could ever have sought to encourage it by contemplating the publication of that revealing diary of his early manhood.

Yet in leaving those six priceless shorthand volumes on the shelves of the 3,000-book gentleman's and virtuoso's library that he so carefully collected and selected during his retirement, and left ultimately to his old Cambridge college, he was both to give himself away and present mankind with one of the most human and self-revealing documents of all time. And the more you learn about Pepys, the more you realize the connexion between the fallible but lovable and determined young man, "Dapper Dicky" as his friends called him, so frankly revealed in the diary, and the great administrator, moralist and virtuoso of his later years. Pepys's self-admitted peccadilloes and failings, so honestly recorded in his diary, conceal but do not contradict the fundamental strength, virtue and underlying kindness and generosity of his character. The young Pepys of the diary is unmistakably the Pepys out of whom grew England's "first civil servant" and greatest naval adminis-

trator—"the right hand of the Navy" as stout old General Monk so discerningly called him, even in those early formative diary years.

For Samuel Pepys not only wrote the world's greatest diary. He went on after he had closed it to create something as remarkable and even more important. Though born in comparatively humble circumstances in an intensely aristocratic age he succeeded, despite constant opposition and at times cruel and unjust misrepresentation and persecution, in creating the permanent administration and enduring morale of the greatest Navy the world had ever seen and the long and beneficent *Pax Britannica* which followed its victories.

The achievements of Pepys in the second half of his life surpassed even those of the first. By his building and rebuilding (when his enemies had all but destroyed them by their neglect) of the 30 battleships of the line with which 18th-century England laid the foundations of her mastery of the seas, he "encompassed Britain with wooden walls", to use the words of the diploma awarded him by the University of Oxford. Almost alone among the men of his century, "Pepys grasped what the sea might come to mean to his country... Bondsman of the pen and ledger as he was, comfortable materialist in peruke and fine linen, Samuel Pepys was sustained by vision" (as I wrote in *Saviour of the Navy*). And what that vision enabled him to accomplish by dogged courage, persistence and work was an even greater contribution to human well-being than that enchanting and revealing literary masterpiece of his youth.

100 years ago



New York's Brooklyn Bridge, linking Long Island with Manhattan, was opened on May 24, 1883. This engraving, published in the *ILN* three weeks later, shows American ships of war in the East River firing salutes as dignitaries processed across the bridge.

ENCOUNTERS

with Roger Berthoud

Why Bawden approves of change

Anxious to salute the recent 80th birthday of Edward Bawden, I repaired to the home in Saffron Walden, Essex, of that wonderful designer, illustrator, print-maker and watercolourist. For 45 years Bawden lived in and was associated with the more easterly Essex village of Great Bardfield. He moved to this smaller house just off Saffron Walden's main street and adjacent to the Co-op's car park (he welcomes its animation) when his wife died in 1970. The walls of the house are covered with the wallpapers he designed in the 1930s and prints and drawings by himself and his friends, and upstairs he has added a small, neatly ordered and very light studio. He regrets only the greater distance from paintable landscape, and that he is too old to bicycle. Driving a car was always beyond him.

Slim, upright and lively, Bawden enjoys looking after himself. He works hard, mainly on book illustrations, visits friends and his two children, loves cooking vegetarian meals, and spends six weeks each summer painting in

Cornwall, where his grandfather was a copper miner. Only his hearing is imperfect. He has no television set and, perhaps partly as a result, sees much good in Britain today. "Things have changed so much, and so much for the better," he said, unwinding over coffee. "Like clothes, for example. Think of those Eton collars sticking into your neck, Norfolk jacket, knickerbockers, combinations in winter, boots one had to wear even in summer in my childhood." And sex: abstaining parents did not make for happy homes, he reckons.

The only child of strict Methodists (father ran a successful ironmongery business in Braintree and would sack anyone who committed adultery), his was a solitary childhood. He was painfully shy. "How difficult it was to talk to someone who was a little higher or lower than your father's class. It was excruciating. I would go out of my way at school to avoid the board-school boys: I went to the high school and had a badge in my cap, a sort of elitist thing. Nor was I allowed to play with the boys

across the road, whose parents were working class. It takes a long time to get over a father who was teetotal and those rigid class differences."

Praise at Cambridge School of Art helped, as did friendships at the Royal College of Art in London, notably with Eric Ravilious (with whom he initially shared a house in Great Bardfield), and then came success in the 1930s as a commercial artist. But it was becoming a war artist in 1940 which finally enabled him to relate to his fellow men.

For five gruelling years, and more intensively than any other notable war artist, he travelled: through Egypt, the Sudan, Ethiopia, Iraq—all his drawings of the Marsh Arabs were lost when his boat home was torpedoed in 1942—Libya, Lebanon and Italy. He particularly loved Ethiopia and the Sudan: "It was really seeing pagans for the first time, lovely people almost completely naked who would stand around the jeep and see their faces reflected and laugh like anything." Always an obsessive reader, he was emulating his beloved C. M. Doughty, T. E. Lawrence... "it was thrilling. I was in heaven. It was a wonderful opportunity, and very educational. I just had to draw people, and it developed my watercolour technique. The heat was so intense, it was like painting on a hot oven. The paint dried almost at once.

"At first I kept my distance when drawing people. Then I became less fearful, and towards the end, in Italy with the partisans, I was feeling not so much an observer as a participant." Where some war artists did only preliminary sketches *al fresco*, Bawden did large watercolours on the spot: some 70 memorable examples are on show at the Imperial War Museum in London until May 30. "It sets up tensions, and it's necessary to be in a state of tension when you're drawing. That's why I prefer bad weather to good, wind, clouds, everything changing. It stimulates you. There's nothing worse than pleasant circumstances bothered only by flies. You tend to go to sleep."

Returning largely forgotten after five years' exile, Bawden and family were terribly hard up, though poverty, too, was stimulating. His reputation had suffered, and still does, he reckons without bitterness, from his versatility. "If you stick to one thing, you get known quickly. If you do wallpaper and comic things and illustrations, it's perplexing for people.

"But I've never wanted to be a specialist, and I hate the distinction between the fine and applied arts. One of my heroes has always been William Morris. It was Morris and Beardsley I doted on." Like them, he recently (for the Folio Society) illustrated Malory's *Le Morte Darthur*, with 70 typical crisply imaginative linocuts. His old Albion printing press, bought for £10 in the late 1940s, squats in a room lined with books he has read since moving. He has illustrated some 30-odd himself.

Would his invention have been less fertile, his humour less quirky, his line less elegant had his childhood been

happier, I pondered on the M11 back to London. Wherever the seeds of inspiration may lie, it is Bawden's delight in hard work which has yielded such a profusion of blooms. Long may they flower.

An Anglophile's privileged perch

As Robert M. Worcester, chairman, managing director and 80 per cent owner of Market & Opinion Research International (MORI) surveys St James's Park in its spring glory from his panelled offices overlooking Birdcage Walk, he must occasionally reflect that the lad from Kansas City has come a long, long way. Now 49 years old, he has in his 14 years in London made MORI much the biggest firm of its sort in Britain; and by ability, hard work and charm he has won his way to the higher councils of the land. A house in Belgravia and a 15th-century retreat in the Weald of Kent complete the picture.

"It really is a very enjoyable perch," he confessed, relaxed behind his large, leather-topped desk, "from which I have the privilege of being a close observer of the British political scene, and of participating in so many aspects of the British economic, social and political life. And things are so interesting at the moment, aren't they?"

Life was conspicuously less fascinating in the Mid West, where his father was the regional sales manager for a greetings card company. After studying political science and business at Kansas University, young Worcester worked in unthrilling Omaha, Nebraska, for Associated Press and an advertising agency. He and his first wife decided that among the many places they would rather be, five stood out: Washington, Princeton, San Francisco (where she now is), London and Hong Kong. So he resigned and they went off, with one small child and another on the way, to Washington, where McKinsey & Co, the management consultants, gave him a job.

After three and a half years he was "head-hunted" to become financial controller of Opinion Research Corporation in, yes, Princeton, New Jersey. Worcester, who did not lack sauce, told his new boss the firm's finances would take three to four years to sort out, after which he would like to open a branch in London. And so naturally it came to pass: in 1969 he set up MORI here in partnership with Associated Newspapers' National Opinion Polls.

The emphasis was, and still is, on research for big business: such ponderables as the corporate image, employee attitudes and international market research. Polling was added—it still accounts for only 20 per cent of turnover—later that year when MORI was asked to do private polls for the Labour Party. These continued during the 1970, 1974 and 1979 election campaigns. His own politics he describes as Democratic (American, not Social).

One palmy day in 1975 Harold



CHRISTOPHER BROWN

On a Cornish ancestor's tomb, Edward Bawden contemplates a better era.



Robert Worcester: opinion polls are an enormously rich analytical tool.

Evans, then editing *The Sunday Times*, rang and asked: "How would you like to do our polling?" Three weeks later Charles Wintour of *The Evening Standard* did the same. So it went on, with the *Daily Express*, *The Times*, *Scotsman*, *The Economist* and BBC's *Panorama* among those joining the list of clients. Thus did MORI outstrip the main opposition: Gallup (*Daily Telegraph*) and NOP (*Daily Mail*), which retains a 10 per cent stake in MORI.

British politics are more interesting than the USA's, he finds, because they are more about parties and policies and less about people, and so have more substance. He dismisses as facile the argument that polls distort the democratic process. "Newspapers or TV or canvassing are also a distortion of free voting," he said, laughing. "I think the confusion lies between giving people the information on which they can make informed value judgments, and government by opinion poll, to which I am totally opposed."

The power of polls is over-estimated, he reckons, and their value underestimated. "Of the three things polls do, the least is to predict. Far more important is that they report what is happening at a moment of time, and they are an enormously rich analytical tool. I only allow clients to use the word predict on the eve of a poll."

Most jobs carry social hazards. The pollster's is to be asked at dinner parties: "Why has no one ever asked me?" or "How can a sample of 1,000 be accurate?" Yet it is, to within 3 per cent: the science lies in getting the sample right, the art in drafting the questions. "We have reason to believe that 95 per cent of the time we will get it very close. The rest is luck, and if you aren't lucky it's not a good business to be in."

I wondered if any English traits irked this expert Anglophile on his privileged perch. "I think the insincere 'sorry' is probably the thing that drives me far-

thest and fastest up the wall," he replied. "It really means 'I can't be bothered', and that someone lacks pride in the job. Yet you pass this way but once, and you might as well do it as well as you can—and I try to do that with everything I do."

Britain viewed from Strasbourg

Being a member of the European Parliament (Labour, for Mid and West Wales) has been an educational and exciting experience for Ann Clwyd—pronounced Clewid, to the bafflement of colleagues in search of vowels—who is 45 and a former journalist and BBC Wales broadcaster. It has helped, for example, to reveal to her the extent of nationalism and parochialism at Westminster. "I'd like to send every MP in the House of Commons on a two-year finishing course to the European Parliament," she told me. "I'm appalled by the things I read in Hansard, especially in debates on the EEC."

The sort of thing that fascinates her is the differences in national attitudes to workers. "When my social affairs and employment committee organized



Ann Clwyd: MPs are parochial.

public hearings in Brussels on the steel crisis, I remember a Dutch Christian Democratic MEP saying she was horrified by the attitude of the British Steel Corporation's representative. He talked of workers as if they were stale sandwiches to be thrown into a bin."

Seeing Britain from the Continent has changed her whole attitude to EEC membership. In the 1979 direct elections she stood on an anti-EEC platform. Since then some of the desired reforms in EEC policies have been initiated, she pointed out: less expenditure on agriculture, more on "social" policies (re-training etc); and Britain has had its rebates on budget contributions, even if not yet the urgently needed reform of the system.

Yet what evidently mattered most to her was her new realization that Britain cannot go it alone. "Nothing makes my blood boil more than to hear the term national sovereignty," she said. "I think it's amazing that its proponents believe that we can opt out of a highly interdependent economy. And look at what the multinationals are doing in Britain, transferring jobs to other countries. The only way to control them is through groupings of countries."

"Many of the gripes about the EEC are just symptoms of a malaise that grips this country. People are still living in the days when we were a great world power." As for the Labour Party's argument (one of its justifications for taking Britain out) that the rules of the EEC preclude the implementation of Socialist policies in Britain: why, she wonders, do Socialist parties in other member states, like France, see nothing incompatible in membership?

She has been doing her bit to break down national prejudices by bringing over MEP friends—Italian, Dutch and German, for example—to the seminars she holds in her constituency. People are amazed at how nice and normal they are. Naturally she finds some national characteristics irritating. "If an Italian says he is going to make a short speech, you know you have time for a coffee and a couple of phone calls. The most irritating thing is the way some nationalities conduct meetings. We, and the Dutch and Germans, are used to tight chairmanship. Others tend to let anyone who wants to speak do so, even if it's off the subject."

The schedule is pretty punishing: one week a month of plenary sessions in Strasbourg, a city she likes; most other weekdays in Brussels for political group or committee meetings; weekends in her constituency and Cardiff home. Fortunately she and her husband Owen Roberts, of BBC Wales, have no children, and she does not touch the great sedative, drink. Sixty-nine of the 434 MEPs are women, and involvement in the strong women's lobby there is another pleasure. She hopes to stand next time around, and is optimistic about the parliament's future, despite finding that few people—American academics seem to be an exception—as yet share her positive approach.

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PROGRAMME FOR THE 80s

Mrs Thatcher became Prime Minister on May 5, 1979. In this exclusive interview with the Editor of *The Illustrated London News*, Mrs Thatcher reviews the experience of her first four years in office and looks ahead to the end of the decade, when the 10 years she says she needs to carry out her programme for Britain will, if she is re-elected, have been completed.

Photographs by Ed Pritchard.

James Bishop: Prime Minister, when you kindly agreed to be interviewed in 1980, after the completion of your first year in office, my first question asked you about the achievements of the Government during that first year. May I start today by asking you a similar question. After four years, what would you say were the Government's main achievements?

Prime Minister: I think three. First, there has been a very radical change in attitudes. When we came back into power Government was controlling far too much—incomes, prices, dividends, exchange control and a fantastic number of other things, and an increasing amount of nationalization. And if I were being asked a question, for example by an economics commentator, it would be, "What's going to be the norm for next year", or something like that, and I would say, look, there ought not to be a norm. Everyone had got their minds into the grooves of "Government set certain things. Government controls certain things. That I think has changed substantially, and with it has come a realization that to have a higher standard of living you have to look not so much to having protest groups or pressure groups on Government but to the success of your own efforts and the company you work for. So I would say there has been an immense change in attitudes. We've managed to withstand one or two very significant strikes, the first one of which was the big steel strike. The Government must not be blackmailed by those kinds of strikes merely because it happens to be running a nationalized industry.

The second achievement is that we have, throughout the difficult years of recession, taken some very tough decisions which have laid us a more stable

and better financial foundation for the future than most other countries have got. Look at what's happening to France now, because she's gone the socialist way. Look at the United States, which has colossal deficit. We don't. We have really built the soundest financial basis that this country has had for many a year, and we've done it on a published strategy. Each year we have published a medium-term financial strategy and stuck to it.

Thirdly, by the way we have run our foreign and defence affairs we have earned the respect of other nations in the world. Britain is really respected now.

The last four years have been a hard slog for the nation. Have you at any time felt that the price of bringing down inflation, in terms of unemployment and lack of productivity, has been too high?

It has been a hard slog, but no, because I have always known that in the longer term, and we are concerned to build for the longer term, inflation is the biggest enemy of employment. To get inflation down you sometimes have, in the short term, to have fewer jobs. But in the longer run you will have a better opportunity for more jobs. With lower inflation you can compete with other countries. I noticed that Monsieur Mitterrand is now saying that France has to fight the evil of inflation because it affects prices as compared with other countries. So for us the short term and the long term were in conflict. I was concerned to build for Britain a future for the longer term.

Do you have an idea of when some improvement might be expected in unemployment?

We must expect another very difficult year this year, because as you know the

first stage of recovery is increased output, and big companies can increase their output without taking on any more people. Small companies may take on a few extra. So unemployment is the last of the problems to respond to coming out of recession. The time-lag is longer.

One of your objectives was to bring down the level of public spending, yet it remains very high. Is it still your ambition to reduce it?

Our aim is to bring it down as a proportion of gross national product. At a time of world recession it is very difficult to do because there are certain standard items of expenditure that must go on. Don't forget that we have managed to keep old-age pensioners slightly ahead of increased prices, and we have had 600,000 more old-age pensioners to look after. So you can't just stop that sort of expenditure, and some of it continues to rise. Public spending has gone up as a proportion of GNP, which I think was inevitable in a recession, but it is just coming down slightly. But if we had not kept a very firm grip on spending it would be infinitely worse than it is. As an example of how we are controlling costs, we have brought the Civil Service down to the lowest numbers for 15 years, because we are going for efficiency, and if we run the full Parliament we shall have the lowest in the post-war period. It is still our objective to bring spending down in proportion to GNP.



"Things look better than they did this last year"

For the last two years we have been looking forward, and have been encouraged to look forward, to an improved economy. Is real recovery now in sight?

I think the signs are better now. The bottom point was the middle of 1981, and we thought we were coming out in the first half of 1982. We had run our stocks down and there was re-stocking, but then it stopped. Now, with the United States coming out of recession, and with a falling price in oil, the situation is much more encouraging. We can't come out of it alone, not as an exporting country, but as this time there are signs of improvement abroad as well, things look better than they did this last year.

Much, presumably, is dependent on interest rates. I remember your saying three years ago that the worst thing you had had to do during your first year was to let interest rates rise.

Yes. We really have struggled to keep interest rates down. There is a large deficit in the United States, and they are not a people with a high savings rate. It's thought that large amounts of international money will go to the United States to finance that deficit, and it will have to be attracted there by quite high interest rates. That keeps the dollar strong, and it has some impact on our interest rates, although we've tried to diminish that impact because I know that unless we can hold interest rates down, we shall not get construction going and we'll not get expansion in

industry. We shall have to struggle, but it's a thing you learn in politics. The battle is never won. You have to fight it again almost every day.

The need to control inflation and curb spending has had an effect on the scale of public works. But there are essential requirements, such as railways, roads, water supplies, electricity, sewerage and so on which future generations will have expected us to have maintained and developed and modernized. Are we doing this adequately?

The allocations were made, but many have been under-shot. The problem is that many nationalized industries, local authorities and public utilities have spent so much on their current accounts that they have not dared to put on more for capital expenditure. After the construction industry came to see me I wrote round to the local authorities and the nationalized industries saying, "Look, you should spend your capital allocations". But the difficulty is that if they are spending so much on current expenditure, they just haven't room for the capital. And this, I'm afraid, has been the story of the country: we have often sacrificed the capital expenditure for the current. And if your wages are going to go up more than is warranted, the money goes into wages rather than into jobs and capital expenditure. This is why we must battle to keep wages from going up too much, because you can't spend money twice. If people in the public

sector are going to take out more money for doing the same job, the money is not then available for nationalized industries. In the case of local authorities, the amount they are having to charge on the rates is already so great that they do not spend their full capital allocation. It's like home: you can't spend on having a new kitchen or an extension and at the same time spend a great deal more on weekly entertainment. You'll have to cut your weekly outgoings to make room for the capital expenditure. You can't do both.

Investment isn't necessarily all the answer. It's got to be productive investment. In the early 1970s we spent billions on investing in steel, but we got the forecasts wrong and now we are spending billions in running it down. The whole world was building steel plants, and we were losing our market.



"You can't expect companies to invest when there are problems in the labour force"

Do you feel that the change in attitude you referred to earlier is coming through in the trade unions?

In the private sector, yes, though there are one or two difficulties. The Ford plant at Halewood is one of them. It's very ironic that some of the big motor companies in some of the regional areas like Merseyside, where they are crying out for jobs, have some of the worst strike records. It's thoroughly disheartening. You can't expect companies to go and invest there when they see these sort of problems among the labour force. But apart from that we are not getting many strikes in the private sector. It's the public monopoly sector where they are using their power really to try to hold the nation to ransom—but only some of them. Mercifully the great majority who work in nationalized industries stay loyally at their jobs, as they did in the case of

water. I think the change in attitude has been reflected in the public sector. We had one big steel strike which lost us markets in steel which we have never recovered, but we have not had any more. People realize that they will lose far more by going on strike than they would ever gain. The whole attitude has changed. People realize that our success depends on the enterprise, vigour, drive, new designs, best products, best delivery dates and the best servicing.

In foreign affairs, Prime Minister, your Government has, like others before it, based itself firmly on the Atlantic alliance. But the alliance has been in some disarray over the amount of sanctions that should be imposed on the Soviet Union following the invasion of Afghanistan and events in Poland. There have also been differences on trade and interest rates. Have these differences been resolved, and how much effect have they had on the basic strength of the alliance?

Not a great deal on the fundamental strength of the alliance, because we all made certain that they didn't—that is to say that the disagreements are small proportionately compared with the basic broad agreement that we will defend our way of life. And the big countries, of course, have all stuck together on the nuclear question, which is absolutely vital. And I must say that Monsieur Mitterrand has been right up front on that, and that has been a tremendous help. There is still not full agreement, and again it's inevitable in a recession when you are all fighting for jobs. There does tend to be a certain amount of protectionism, and people say we must sell goods where we can. So there has not been full agreement on how we should deal with the Soviet bloc. There is full agreement that we should not sell things of very high technology which could be of use to them in defence—that's no doubt about that, that's easy. The difficult part is the next stage, over things which they really ought to be able to build for themselves but are not because they are diverting so much to armaments, and that's hard because in one sense the same reason the United States is saying we must send them things for the Siberian gas pipeline, but nevertheless we must supply them with wheat and food. That's a very difficult argument to sustain. But I do think the United States is obviously right in saying that we should not give subsidised interest rates to the Soviet Union.

Where we are struggling from being international is where companies are competing not just against other international companies but against companies that have no rivals, the ones we behind them. There are times when we do have to give a certain amount of aid relief to add to those projects to compete with others who are doing the same thing. If you find someone else is undercutting you on the interest rates, you have to go to who you are interested in, because it wouldn't be fair for our companies to lose out, not because —>

PROGRAMME FOR THE 1980s

they are not efficient but because someone else was paying an unequal subsidy. Therefore we have at summitry constantly to warn that we might get into competitive international subsidies, which means that it is the richest country, the one that can afford the greatest subsidy, that will win. So we must have an agreement on how we tackle this.



"Nuclear weapons are the biggest deterrent to war of all kinds"

You mentioned the nuclear question. Are there any circumstances where Britain might accept the idea of unilateral disarmament?

No. Any government that did that would be totally irresponsible and would be gambling with our whole future defence. It is a deterrent. One notes that the big countries that have nuclear armaments—in the Warsaw Pact and Nato—have not gone to war with one another. Nuclear weapons are the biggest deterrents to war of all kinds, conventional as well as nuclear. Let me give you one example. When we did disarm unilaterally, destroying our stock of chemical weapons, Russia did not follow. On the contrary she is still building up her stock of chemical weapons. If we let go of our nuclear stock it would take us years to climb back, years when we would be totally vulnerable to blackmail by a country which treats its own people with complete disregard of all human rights.

By the way, I think it best to call it not unilateral disarmament, but one-

sided disarmament. People understand that. If you want to get rid of nuclear weapons, and we do, you have to get rid of them on all sides simultaneously. If you do reduce them in that way, we would all be genuinely safer.

Are there any circumstances, do you think, under which the deployment of cruise missiles will become unnecessary here?

They would become unnecessary if Russia agreed to remove her SS20 missiles. I can't see that she will agree to take them down between now and the end of the year, therefore I think we shall have to start to deploy them. It is they who are dragging their feet, not us.

In Europe we are still having, as we had at the beginning of your term, regular arguments about budgetary contributions. Do you see any way of bringing these to an end?

I find it most frustrating and very depressing to have to fight over this year after year. We have no arrangements for this year, and so what we did at the March summit in Brussels was to say, look, we've got to get two things: we've got to get a long-term arrangement of totally restructuring the write-off, because at the moment it's completely unfair, and until we get a long-term arrangement we've got to have an interim arrangement, and we've got to decide on that, and how much, by June. The fact is that Germany and Britain are the only two countries financing the Community. Germany gets something very special in return for her finance in the form of goods from Eastern Germany, which come into West Germany free, without levy, whereas the rest of us have to pay levies on goods which come in from outside the Community. So Germany gets something in return for financing the Community. We don't.

The real reason why we find it difficult to get refunds is because most of the other countries which take benefits out are quite happy to have those benefits, and don't want to have them reduced. We cannot go on like that. I sometimes say to them that fairness seems to be a British concept. But we shall win this battle because we have a good case, because every one of them knows that if they had the same case they would be fighting for it in the same way. And so we shall win it. But we shall have to be very tough again, and I had hoped that after last time they would be reasonable. But they have resisted it over and over, and it's thoroughly unfair. But they know we shall fight our corner and get a reasonable deal for Britain while remaining loyal members of the Community, because that Community is important for the future stability and peace of the world.

You see it as very definitely a fight within the Community, and not a cause for pulling out?

That's right. You're stronger fighting within the Community. I'm not pulling out. Europe is an area of stability for

democracy. The world has need of areas of stability. We live cheek by jowl with an area of enforced co-operation, the whole of the Soviet bloc. We have to show how much stronger, more prosperous and firmer is an area of voluntary co-operation of democracies working together.

The biggest crisis you have had to deal with in these four years was the Argentine invasion of the Falklands last year. You demonstrated Britain's continuing commitment to the islands and their people, but the problem of their future has still to be faced.

Yes. Why do you say that? The Falklands are British sovereign territory, British administered. We discovered them. We colonized them. Many of our people there have been there far longer than the Italians and Spanish in the Argentine. Why do you say that? We're not negotiating about sovereignty. We stand on our rights. British sovereignty. British administration, peopled by British stock, a territory that was previously uninhabited. Contrast Argentina. It was not uninhabited territory. Many Italians and Spanish went to Argentina long after our people went to the Falklands, and they displaced many of the Indians who were there.



"The political centre has swung too far to the left"

You have said you need 10 years to accomplish your programme for Britain...

Yes, at least. You see the centre of British politics had swung much too far to the left. Indeed this country still has a bigger public sector and far more nationalized operations than most of the democracies in Europe.

Do you have a vision of what Britain will be like, of what you wish it to be like, in 1989, when your 10 years would be up?

First, we are more than a one-generation society. As Edmund Burke put it, people who never look backward to their ancestors will not look forward to posterity. We are interested in keeping the best of the past, because we believe in continuity. We are not a one-generation society, selfish, living only in the present. Our ancestors built for us and we are building for the future.

Second, we are conserving the best of the past. Conservation is not just for the rich. You sometimes hear people say, "What have I got to conserve?" The answer is a vast amount—a tolerant and fair-minded society, personal liberty protected by the rule of law, democratic institutions defended by armed forces who serve rather than rule.

There are other precious things, too. More and more of us have homes which we want to own and conserve. We want to protect wildlife and the countryside and the treasures of the past, our art and architecture. It was Conservatives who passed the Wild Life and Countryside Act, the Clean Air Act, and established the National Heritage Fund. We like to conserve our great institutions, because they are man's gift to civilization and the way in which we embody human rights.

So we seek continuity and conservation. But that is not enough. You have to change and adapt constantly, and we do. We were first into the industrial revolution, we are a very inventive people. Change is the third part of our programme.

Finally, there is choice. Choice is the essence of freedom. This, of course, is the very great difference between us and the Socialists. We enhance and enlarge the area of choice, including the choice to have your own property. You'll find that a country that has no human rights is a country that has no property. So we want to provide greater property rights. And people must have the right to choose their children's schools, so that education becomes a partnership and not the diktat of an education authority, and people should begin to take a shareholding in the company they work for, so that the old barriers and attitudes are broken down.

But choice implies responsibility, and if we demand the right to choose, we must accept that responsibility. We can't snatch what we want and have no concern for its cost or who pays for it. But choice is the only way of ensuring that the people are in control. It is the only way of defeating the petty dictators and political know-alls who think that they should make the big decisions in our lives. Government help is never meant to be a substitute for responsibility and self-discipline. It's meant to be a safety net and to enable people better to discharge their own responsibilities towards their families.

That is our approach. It is one that believes people should be much more independent of government. Freedom under the law, a steadfast Government, a free people. That is my vision for the years ahead ●

For and against the GLC

May 83

by Des Wilson

Leaving aside the colourful activities of Ken Livingstone's County Hall régime, there are good arguments for keeping a Greater London Council—and for eliminating it.

On a sunny day, there is no more pleasant place for a pre-lunch drink than the terrace of the Palace of Westminster. For the past two years, however, the superb view of the Thames and its river traffic has been ruined for Conservative MPs and their visitors by the spectacle of a massive banner across the top of an imposing building on the opposite bank. Every day it confronts them with the latest total of unemployed in London. The message to MPs is clear—"It's your fault!"

That imposing building is County Hall, constructed for the old London County Council and now home of the Greater London Council, and the banner is a deliberately provocative gesture by the Labour administration there to the Conservative government.

This "red flag" pales into insignificance, however, when compared with the provocative effect of the activities of "Red Ken", Ken Livingstone, Labour leader of the GLC, whose every act and word since his election in 1981 appears to Conservatives to be designed either as a direct slight on them, or an attempt to turn the GLC Labour party into the official Opposition. If his distribution of GLC money to a wide variety of minority and radical organizations angers them, his invitation to Sinn Féin leaders to visit London and, when the Home Secretary banned them, his decision to visit them in Belfast, drove them into a state of near-apoplexy.

Now it looks as if the GLC may have pushed its luck too far. There has always been a question over the value and role of the GLC; to Conservatives, the Livingstone administration adds considerable point to that question. It has pushed the GLC higher up the political agenda and now there is a real possibility that the Conservative manifesto for the forthcoming General Election will include a proposal to abolish the authority altogether.

The Conservative MP for Twickenham, Toby Jessel, who is perhaps the most outspoken critic of the GLC in the House of Commons, rejects the suggestion that the anti-GLC movement is affected either by the present Labour majority or by the behaviour of Ken Livingstone. "Clearly we believe Livingstone to be a disaster," he says, "but the case for the abolition of the GLC existed before him, does not flow from what anyone thinks about him, and will exist when he has been thrown out by the voters in two years' time." Jessel must know, however, that Livingstone is his best recruiting agent. Jessel claims that 90 per cent of Conservative MPs are behind him, and they probably are, but would that have been

the case before Livingstone came to power in 1981? And would they, let alone Ministers, have really wanted to engage in the considerable task of reorganizing London again were it not for the impact of Livingstone? The answer is probably not. Nonetheless the case should be considered on its merits and not in the context of present personalities. London is the capital city of Britain, one of the world's major cities and home for more than seven million people. Its importance and the size of its problems are such that any decisions should be taken with a considerable sense of long-term responsibility.

The case for the abolition of the GLC is based on three main criticisms: first, that London is over-governed; second, that the GLC is unnecessary and that all its functions could be adequately carried out by others; third, that it is, in Jessel's words, "colossally expensive". Before we examine these claims, it is worth recalling how the GLC came into being and how its role and powers have changed.

Its forerunner was the LCC which governed a smaller territory, and because Labour has always been most powerful in Inner London they controlled the LCC for nearly 30 years. It built a huge stock of housing—it was in fact the world's number one landlord—and provided a substantial welfare service. Its responsibilities were considerable and by the early 1960s its employees exceeded 75,000. In 1960 a Royal Commission chaired by Sir Edwin Herbert was set up to look at all aspects of the governing of London, and after it reported in 1963 there were

radical reforms. The LCC was replaced by the GLC. The area of land covered by the Council was considerably extended. The county of Middlesex disappeared altogether and parts of Essex, Kent and Surrey were engulfed. At the same time considerable day-by-day responsibility for running London was devolved to the 32 local borough councils. The Inner London Education Authority was set up to look after schools and colleges in the old LCC area; Outer London was left with those local authorities already responsible.

The emphasis for the new GLC was on a strategic role, and on the provision of services on an all-London basis, such as refuse disposal, the fire service, main roads and routes in and out of London, arts and recreation, licensing of a variety of institutions from petrol stations to strip clubs, major parks, flood prevention and civil defence. In 1969 it also became responsible for the policy and finances of London Transport. By 1983 the number of direct employees of the GLC had fallen from the 75,000-plus of the old LCC in 1963 to just under 21,000, of whom 6,800 are in County Hall and the surrounding complex, 1,000 in other offices in the centre of London, and the remainder in service posts such as fire stations.

A memorable era for the GLC was the Conservative administration of Sir Horace Cutler from 1977 to 1981. Cutler came to power determined to keep rates down and cut what he saw as duplication and waste. At that point the GLC was still involved in the management of its own housing estates. The main change that Cutler

made was to transfer these functions to the smaller local authorities. He also closed down the Council's direct building operation. All this led to a drop of 7,000 in the number of employees between January 1, 1979 and January 1, 1983, when the process came to an end some time after Cutler's 1981 election defeat.

Cutler, a deeply committed Conservative, is nonetheless a most articulate defender of the GLC. "My aim was to make the GLC half as big and twice as efficient," he says. "My view is that there is an essential role for an overall authority in London. This is the home of millions of people. It is a unique city with unique problems. There needs to be someone to speak for it."

Perhaps the most difficult point for supporters of the GLC to answer is the claim that London is over-governed. Londoners are at present subject to three tiers of authority: their local borough council which is responsible for local planning and developmental activity, local roads and traffic, housing, local parks and open spaces and recreational facilities, refuse collection, social services, libraries, street cleaning and a variety of smaller chores; the GLC; and central government, one of whose responsibilities is the Metropolitan Police. Londoners pay rates to the borough council and the GLC and taxes to the Government. Some decisions have to be taken by the local council, shared with the GLC, and then approved by central government. Not only is there inevitable duplication and delay but additional problems occur when the three tiers of government are under different party political control.

Londoners can then find themselves trapped between conflicting ideologies. A classic case in recent times has been the battle over the fares paid on London Transport buses and trains. Livingstone's Labour Party was elected on a clear promise to cut fares. Their argument was that this would lead to greater use of public transport and reduce traffic congestion with all its related problems. The scheme would be financed out of the rates. The Conservative Government, however, was elected on a policy of cutting rates and reducing public spending. It lowered the level of its rate support grant to the GLC and succeeded in persuading the courts that using the rates to cut fares was an improper use of that resource. The GLC later won a reversal of that court decision, but by then more than a year had passed during which fares had been reduced and then increased again. Londoners found themselves the frustrated spectators at a

Services in which both boroughs and GLC/ILEA have responsibilities

Boroughs

Borough plans
Most development control
Local roads (about 7,000 miles)
Local traffic and parking schemes
Primary responsibility for housing in the borough
Local parks and open spaces
Local sports facilities
Local drains and watercourses
Refuse collection
Control of building construction (outer London boroughs only)
Emergency planning in the borough
Support of the arts; cultural, recreational and entertainment facilities in the borough
Historic buildings, monuments and statues

GLC

Greater London Development Plan
Power to give directions on aspects of development with London-wide implications
Metropolitan roads (about 900 miles)
Traffic management (overall control)
Housing powers for London-wide needs
Regional parks and open spaces and country parks
Sports facilities of regional significance
Main metropolitan watercourses
Refuse disposal
Control of building construction (inner London only)
London-wide emergency planning
Support of the arts; cultural, recreational and entertainment facilities of regional significance
Historic buildings, monuments and statues (concurrent powers with boroughs)

For and against the GLC

nakedly political row. Disputes between the GLC and boroughs can be equally time-consuming and unhelpful.

On the other hand, Sir Horace Cutler argues persuasively that there is a checks-and-balances benefit when Conservatives control the GLC and Labour controls the local boroughs, or vice versa, and also that most of the time officials of the two tiers succeed in working co-operatively together, while their political masters fight what are often mock battles in the public arena.

Toby Jessel and his supporters say that the disadvantages of the additional tier would be tolerable if there were a genuine role for the GLC. "It's the considerable erosion of the GLC's functions over the years that demonstrates the practicality of its abolition," Jessel says. "The housing has virtually all been handed over to the boroughs, as have most of the GLC parks. The ambulance service is now run by the National Health Service. The sewage is handled by the Thames Water Authority. The Thames barrier, one genuine GLC responsibility, is practically complete. There will be few new major road schemes. The ILEA is separate and, although it is related to the GLC, could be easily run by representatives of the Inner London boroughs. The fire service does not need to be run by the GLC. The arts can be fostered just as effectively by the Arts Council. And there is an overwhelming case for London Transport to be incorporated with the British Rail commuter service in one London Transport Authority. There simply isn't a need for the GLC."

The veteran deputy leader of the Labour party at the GLC, Illyd Harrington, acknowledges that it would be possible to hand over essential services like the fire service, flood prevention, waste disposal and London Transport to separate organizations, but points out that these would probably be appointed bodies rather than elected, and Londoners would lose control of their own services. "A key factor in all this is local democracy," he says. "If we follow the Conservative proposal that London could be spoken for by some junior Minister, and that the various major functions that have to be handled on a city-wide basis will be taken over by various quangos, we will be taking from Londoners control over their own affairs. Why should London have less democracy than any other part of the country?"

Harrington says the Jessel proposals are "impractical, unrealistic, and undemocratic". He argues for a further extension of GLC responsibilities, at least to the extent of being responsible for the Metropolitan Police. His response to the charge that County Hall has become, at least in part, a "talking shop" is that there is a case for talk. Cutler shares this view. "Centralization is not consistent with Conservative philosophy," he says. "We believe that

people should be in charge of their own affairs. We cannot have a situation in which a considerable number of decisions affecting Londoners are taken by national and not local authorities."

At this point in the debate Jessel and his supporters take off the gloves and start to punch where it hurts. They point out that even if there is a strategy and an overall developmental role for the GLC, it has palpably failed to carry it out effectively. They quote the docklands, where the GLC and local authorities spent so many years negotiating over how they should be redeveloped, and that Michael Heseltine, when Secretary of State for the Environment, took the whole project away from the GLC and set up a special corporation to deal with it. Cutler replies that the Heseltine decision was unfair and that many of the problems of the GLC had been solved during his administration.

He is not supported, however, by another GLC Conservative councillor, Robert Vigars, who was chairman of the Council in the last year of Cutler's administration. "My criticism of the set-up," he says, "begins with London Transport. It is too huge a financial burden to be carried by the rating system. It doesn't make sense for transport north of the Thames in London to be financed by the rates, for that's where London Transport is dominant, and south of the Thames from taxes, because that is where British Rail has dominated. Well over a quarter of those who use London Transport do not pay rates in London. Transport in London should be separated from local authority administration."

Vigars said that his disenchantment with the GLC gradually developed over the years but reached its climax when he was chairman. "The final straw was the taking over of the docklands function. I saw that as the last nail in the coffin. If the GLC was not going to be responsible for developing the docklands, we had to face the fact that

as an authority in London it had become largely superficial."

Three different views have so far been put forward:

The Labour view that the GLC should not only be retained but have its role extended and strengthened.

The view of Jessel and other Conservative MPs that the GLC should be abolished and its various responsibilities allocated between a junior Minister for London, local councils and quangos.

The proposal that the GLC should be replaced by a regional assembly for south-east England.

The main proponent of this last proposition is the present leader of the Conservative opposition on the GLC, Richard Brew. He believes that while proposals to abolish the GLC may have short-term electoral appeal, they would deprive London and the south-east of democratically based strategic planning. He says that if the GLC has to be abolished, there is a need for an elected assembly covering a wider geographical area than the GLC has at the moment. One of the effects of such a structure would be to inject into London fresh resources from those who live on or outside its fringes, those who are at present paying rates elsewhere but using London, often daily, at the expense of London ratepayers.

Nicholas Freeman, leader of Kensington and Chelsea Council and a supporter of Jessel, suspects that Brew is "trying to scare those who call for the dissolution of the GLC into abandoning their demands for fear of something even more terrible replacing it". He suggests that the only function that needs to be undertaken by a major metropolitan authority is transport, and if an organization is established with responsibility for principal roads, London Transport and the commuter services of British Rail, covering a slightly larger area than Greater London as it is at the moment, all the other GLC services could be handed

over to councils like his own.

Illyd Harrington listens to all this wearily and replies: "Let's set councils aside for a moment and talk about London. It faces enormous problems. By 1985 it could have lost as many as a million manufacturing jobs in 25 years. We need to be thinking and acting for the economic regeneration of London. We have nearly a quarter of a million applicants on local authority housing waiting lists, and nearly three quarters of a million houses that are either unfit or in need of major repairs. Much of our infrastructure in London is becoming old and in need of repair. There is no alternative but considerable public expenditure in London, linked to private growth as well, and no alternative to a major drive to achieve greater priority for London's needs. We are, after all, the nation's capital and if the capital is in decline this will have an adverse effect on the nation. Can we really expect responsibility for these major capital-wide problems to be properly dealt with by 32 local authorities working separately with limited resources? Can a junior Minister, who ultimately has to conform to Cabinet policy, be an outspoken voice for London, often fighting for national resources in opposition to his own Chancellor? Will people really be better served if responsibility for some of the essential services in their lives is in the hands of non-elected bodies?"

So, where does truth lie, and what will or should happen? The answer to the first question is that there is real validity in both positions. The GLC is excessively expensive, there is some duplication of activity and waste, there is too much bureaucracy, and some of the services could be further devolved. It is equally fair to say that some London problems have to be dealt with as such, and it is hard to believe that London will be properly represented and fought for by a Minister in a national administration with which London will often be in conflict, or on whom London will often be making claims in competition with others.

The answer to the question about what should happen is more difficult. One hesitates to suggest another inquiry, for local government in Britain seems to be in a permanent state of uncertainty. On the other hand, the present political climate is not conducive to rational decision-making. An inquiry carried out by people of independence over the next couple of years could establish all the facts, offer alternative solutions, and buy time until a calmer atmosphere prevails.

In the end, of course, nothing may happen. It might be that the Prime Minister and her colleagues will conclude that the benefits of abolishing the GLC and the political pleasure of shutting up Ken Livingstone are insufficient to justify so great a change. And there would be problems in carrying it out. As Sir Horace Cutler says: "It is constitutionally possible to create anything, but it is one hell of a job to get rid of it once it is there." ●

Separate responsibilities of boroughs and GLC

Boroughs

Personal social services, such as the care and protection of deprived children and services for the elderly, handicapped and mentally disordered people, including residential care, day centres, domestic help, meals at home and laundry facilities
Environmental health services, including health and safety at work and in the home, inspection of food and drugs and the control of atmospheric pollution, noise, pests and infectious diseases
Consumer protection and the control of weights and measures
Most licensing functions
Libraries
Allotments
Cemeteries and crematoria
Street cleaning
Registration of births, marriages and deaths
Registration of electors
Registration of local land charges

GLC

London Transport (policy and financial control)
Fire service
Land drainage
Thames flood prevention
Licensing of petroleum storage
Licensing of places of entertainment, exhibition halls and betting tracks
Judicial services
Smallholdings
Supplies for itself, for the ILEA and (on request) for boroughs
Research and intelligence service both for itself and the boroughs
Scientific services



*reflecting on
one of life's
luxuries*

Inchgower 12 years old Highland Malt Scotch Whisky



Inside this Mercedes-Benz
saloon there's a sports car
waiting to get out.

THE MERCEDES-BENZ 230E 280E

You'd be forgiven for thinking that this is a saloon car. Pure and simple. With four doors, and a boot that has a capacity of nearly 18 cu.ft., it looks like one. With enough room for five adult-sized adults and with the comfort and quiet of a limousine, it feels like one. But don't be fooled. The 280E bears more than a passing resemblance to the

sporting 280SL. Under the bonnet lies the very same engine. And it's waiting to perform. Accelerate in any gear and you will unleash a surprising amount of power for a family saloon. The 280E will eagerly offer up a full-blooded 185 DIN/hp at the touch of a pedal. And its stable-mate, the 230E, will give you 136 DIN/hp. Because of their fuel injected engines, both models offer

effortless acceleration. Indeed, the zero to sixty figures are impressive. But the performance doesn't stop at sixty. For overtaking and right up to maximum speed, you'll find vast reserves of power instantly available, at the touch of your foot. The suspension system has been developed to give road-holding when other cars would lose their self-control.

So you, and not the road surface, will be in control. Sports car performance and handling with saloon car comfort and space. If it wasn't a Mercedes-Benz, such a triumph of engineering would probably raise an eyebrow or two. But then, if it wasn't a Mercedes-Benz, would such a triumph of engineering be possible anyway? Engineered like no other car in the world.



London's bridges by Edna Lumb 16: Cannon Street Bridge



Designed by the engineer Sir John Hawkshaw, the Cannon Street railway bridge was opened with the station in 1866 and was built by the South-Eastern Railway Company at a cost of £193,000. The twin Gothic towers ornament the river façade of the terminus. Tower Bridge, completed nearly 30 years later, can be seen in the distance.

Letter from Argentina

by James Neilson

h1783

A year after General Galtieri's junta invaded the Falkland Islands the Surrey-born editor of the *Buenos Aires Herald* asks how his adoptive country, so rich in natural and human resources, got into such a mess.

As individuals, Argentines seem healthy enough, he reflects, but their society is desperately sick.

Hyper-inflation looms and an atmosphere of *Götterdämmerung* prevails.

Photographs by Chris Pillitz.

I spent the Falklands war in Uruguay and returned to Argentina, my home for the last 16 years, a couple of weeks after the white flags went up in Port Stanley. On the boat back I supinely considered the advantages of claiming to be a Norwegian should any stranger ask me my nationality: Argentina, after all, had suddenly become enemy territory. But, as it happened, there was never any need for subterfuge. Despite the efforts of nationalistic politicians and intellectuals, hate for the British is not widespread and since coming back I have not been the target of a single hostile word.

For that I must thank the Argentine armed forces. Had they fought doggedly and efficiently to the bitter end it might have been a different story. But although admiration for the young pilots of the air force is universal, so, too, is contempt for the bungling army establishment. As far as the Argentine man in the street is concerned the Falklands débâcle proved, beyond any doubt, that the army is useless. And, as the army rules the country, he has concentrated his resentment on it, leaving little over for the British or anyone else.

When Argentine troops landed on the Falklands on April 2, 1982, Argentines tried desperately to persuade themselves that a new and brighter age was beginning, that all the familiar economic miseries and ugly stories of torture in military barracks and large-scale corruption among arrogant generals could now be consigned to the past. Two and a half months later the dream suddenly ended, and the old problems came crowding back, grimmer than ever.

In the year since then they have continued to get worse. The foreign debt, at \$40,000 million, is unpayable, but somehow Argentines will have to pay it. Inflation, being painfully brought down to below 100 per cent a year before the war began, is now running at about 400 per cent a year and, what is worse, it is rising because the military régime is too weak to say no to the unions, to business, or to the farmers. The military have committed themselves to permitting a return to constitutional rule by next January, but this would imply putting the armed forces under a civilian president's thumb, an affront they refuse to contemplate. The country is still haunted by the ghosts of the "disappeared", the 15,000 or so people kidnapped by government



Until recently soup kitchens had not been seen in Argentina for 50 years. This one is in Florencio Varela, an industrial suburb of Buenos Aires.

agents between late 1975 and September, 1979, and never seen again. The civilian politicians, moreover, are weak and divided. They have no "solutions" to offer. But power will soon be theirs.

Argentines, not surprisingly, are demoralized. Not only is their recent past terrible but their future looks completely dark. When they look ahead they see the "Lebanonization" of their country, or perhaps a chaotic spell of civilian rule followed by a military *coup* followed by a communist revolution. One well-known economist, Alvaro Alsogaray, insists that "hyperinfla-

tion", last seen in Weimar Germany when a barrowload of marks might buy a cup of tea, is only months away.

The millions of people trapped in this nightmare live as best they can from day to day. In the poorer outlying provinces malnutrition and preventable disease are endemic, this in one of the former breadbaskets of the world. Workers in the industrial belts surrounding the big cities are also going hungry, with many having to survive on soup made by boiling bones. Although Argentines once took pride in their educational system illiteracy

and semiliteracy are increasing. Unemployment is on the rise but there was no dole until February, when a married couple with two children started getting about £50 a month.

By the standards of Africa or much of Asia—or even of neighbouring Brazil—Argentina's urban poor are comfortably off. By Argentine standards, however, they are paupers. So, too, for that matter, is a growing segment of the middle class. For middle-class Argentines incomes had, by and large, held up until 1981, but then they began to slide. Since the Falklands war the slide has accelerated. The many restaurants that cater for the middle class have far fewer customers than they had a year ago and waiters spend their days gloomily surveying empty tables. Cinema audiences have declined by about 50 per cent, although the military-run television networks are, by general consensus, appallingly boring. Far fewer people go to soccer games than before and those who do chant anti-military slogans and look for fights. Unease is pervasive, not just because of political uncertainty but because of inflation as well: when prices go up by 15 per cent a month or more nobody knows what he can afford, whether he can keep sending his children to a private school or even if he can pay his rent in the months to come.

In this *Götterdämmerung* atmosphere most conversations finally get round to the two big questions: How did we get this way? and Can we change? The answers, needless to say, depend on your point of view. For left-wingers the problems are simple: imperialism and capitalism are to blame and if we get power everything will be fine. Nationalists are equally straightforward: envious foreigners have done us down, so we should kick them all out. For the less dogmatic majority, however, the answers are somewhat more complex. And there is little agreement.

One surprisingly popular explanation is that Argentina received the wrong immigrants, unreliable southern Europeans instead of stolid north-erners. The Italian contribution has come under close although unsystematic scrutiny. Most Argentines have some Italian blood in their veins and as Italy is the land of the Mafia, hopeless poverty in the Mezzogiorno, political chaos, bureaucratic lethargy and ubiquitous corruption, what can you ➡

Letter from Argentina

expect! But Argentina was a mess long before the immigrant ships started bringing large numbers of hard-working Italians to its shores, and Italians have done well enough in the United States. So some blame Spain: haughty, ultra-Catholic in its own peculiar way (which is not usually the Vatican's), contemptuous of manual labour. But Spain itself has not done that badly recently, the world economic crisis notwithstanding, so that explanation is not particularly persuasive either.

In any case Argentines are a talented and industrious people. Despite the alleged drawbacks of Spanish or Italian ancestry and the cultural effects of the Roman Catholic Counter-Reformation—hostile to independent inquiry and to Mammon, unlike the Protestant Reformation which dispatched the individual on a determined and often lonely quest for absolute Truth and was not at all averse to money-making—the three million or so Argentines who now live abroad have no difficulty in making their way in life. Visitors to the United States are constantly bumping into successful Argentine surgeons, Argentine architects, Argentine scientists, Argentine plant managers and Argentine university professors. The composer Astor Piazzola was wrong when he remarked that all Argentines are good for is "tangos, barbecues and soccer." They are good for a great many things. Unfortunately, managing the Argentine economy and running a democratic political system do not seem to be among them. As the historian Carlos Floria put it: "We are a people of private virtues and public vices." Or, to phrase it differently, although as individuals Argentines seem healthy enough their society is desperately sick.

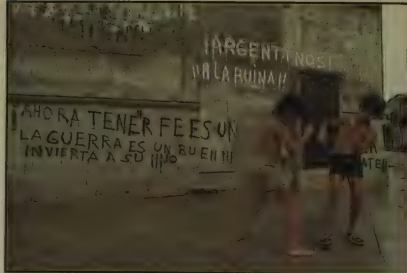
No doubt the Italians, the Spaniards and the Roman Catholic Church in its authoritarian southern European mode have done much to shape Argentine society. But other, more mundane factors are also important. One is that democracy is not an easy political system to maintain: outside the English-speaking world and a handful of European countries tyranny has been the rule rather than the exception. This being so, Argentina's political failures are not very remarkable.

Another significant factor is the traditional Argentine belief that the country is rich. For decades Argentines took an innocent pride in their country's vast natural resources, boasted of the even greater wealth that awaited them and happily assumed that God was Argentine. The expression "as rich as an Argentine" became current in many parts of the world. What is more, Argentina's neighbours have always been poor, so, unlike the British, Argentines did not have to worry about keeping up with Germany or France.

Feeling yourself doomed to prosper-

ity is pleasant but debilitating. If you are rich there is not much sense in scraping and saving and toiling away. The reasonable thing to do is to sit back and enjoy it. And that is what generations of Argentines have been doing. Political thinking was inevitably affected by this, concentrating on distributing what existed instead of producing more. So investment has generally been pitifully low, with businessmen preferring to spend their profits on palatial homes in Punta del Este, safely across the River Plate in Uruguay, rather than ploughing them back into their factories. Governments have tended to encourage bigger and more frequent wage increases instead of preaching restraint. Public works programmes have been ambitious, to put it mildly, largely because governments think austerity in this department would be an insult to the nation.

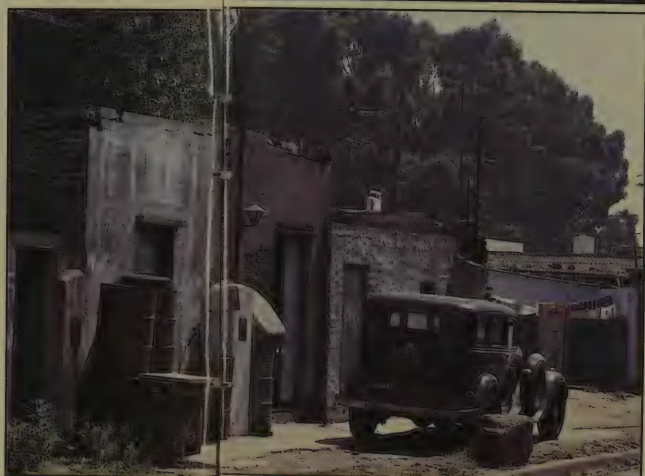
There are some curious parallels between Argentina and Great Britain. Both countries have come down in the world in the last 40 years and Argentines have found it every bit as difficult as Britons to get accustomed to the idea that their future well-being will depend on drastic economic changes accompanied by hard, systematic, intelligent work. Like us, until Margaret Thatcher taught us better, Argentines comfortably believed that the world owed them a living. They are no longer quite so convinced of this now as they once were but such is the confusion that the lesson has hardly begun to sink in. Even the Falklands war, the result in part of a yearning to redefine the country and the people in it, has not been enough and, had it never happened, Argentina would still be much the same distraught place as it is. ●



"War is good business, invest your son in it," says the slogan behind these boys, top, sparring in the predominantly Italian La Boca area of Buenos Aires. Two ex-Falklands soldiers, above, now undergoing psychiatric treatment. "It was better being a prisoner of the British than an Argentine soldier," said one. They most resented the "inefficiency and callousness of the military".



However dismal the outlook, life goes on at its own rhythm, be it at a modest farmstead in the province of Buenos Aires, above, or in the shanty town, right.



When inflation is running at around 15 per cent per month, the contrast in living standards between the boys in their corrugated iron shack in a Buenos Aires shanty town, left, the superficial affluence of the seaside city of Mar del Plata, top, and the otherworldly charm of these bowls players, above, at the Belgrano Club in a suburb of Buenos Aires is less deep-seated than it might seem.



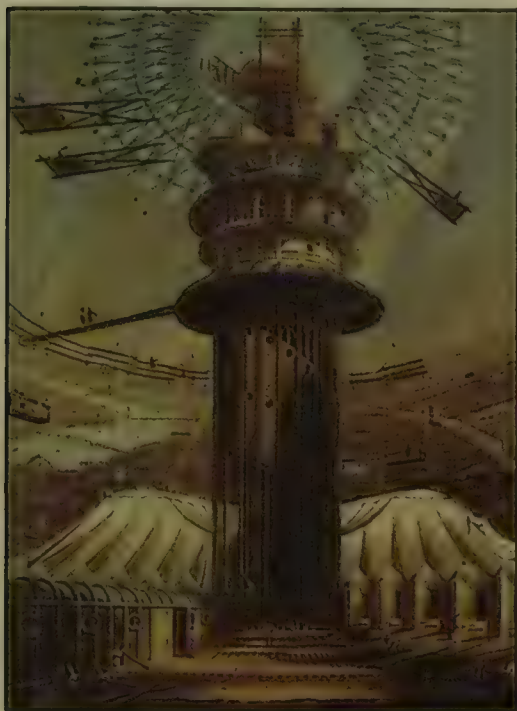
Although Argentina and beef are less synonymous than they used to be, gauchos (farmhands) still conform to west European, if not their own, expectations.



*To be taken daily
before Fruits de Mer.*

The Regent's Park Colosseum May 83

Between 1824 and 1831 was built in the south-east corner of Regent's Park a pleasure dome to house a huge 360° panorama of London. Known as the Colosseum, the building was designed by Decimus Burton. The panorama itself was the work of Thomas Hornor, a surveyor who spent the summer of 1821 perched in a wooden cabin lashed to the top of St Paul's making hundreds of sketches of the vista of London spread beneath him. These were then translated into paint on a canvas of 24,000 square feet suspended inside the walls of the dome. In addition to the panorama the Colosseum included an artificial ice rink, a saloon of arts, conservatories, a Swiss cottage, and an Ascending Room which could accommodate up to 20 people and carry them to the top of the dome. It is believed to have been London's first passenger lift. Later other attractions were added under various managements, but profitability remained elusive and the Colosseum was finally closed in 1864. Its full story is told by Ralph Hyde in a new book from which these illustrations come. *The Regent's Park Colosseum* is to be published in a limited edition, price £225 to subscribers, by Arthur Ackermann, a newly-formed publishing house at 1 St Helena Terrace, Richmond, Surrey.



The inside of the Colosseum and part of the panorama can be seen from the Ackermann prints of 1829, top right and left, when the painters were still at work. The third print, bottom left, shows a section of the gardens. After closing in 1864 the building fell into disrepair, as the photograph shows, before it was demolished in 1875.

New life for Bristol docks

by Tony Aldous. Photographs by John Freeman.

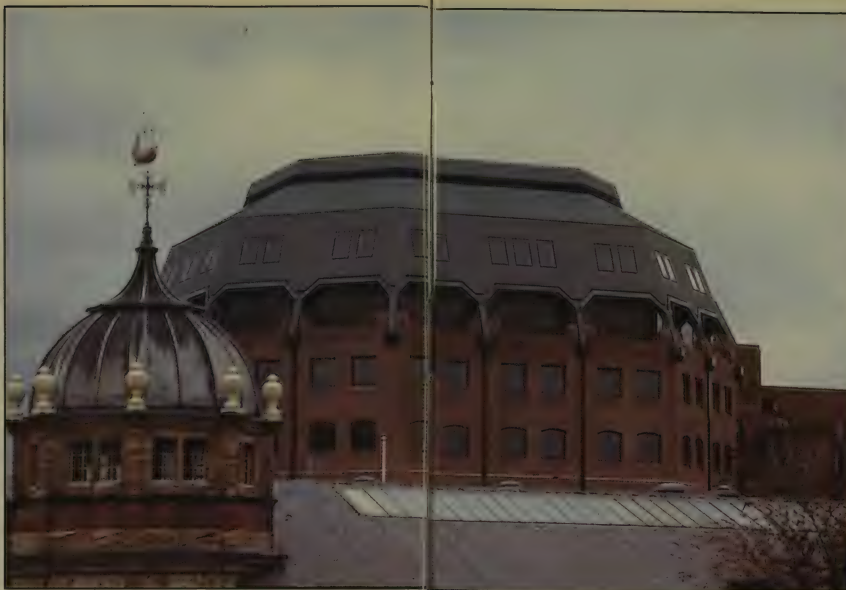
Bristol's city docks system, some 2 miles of lock-controlled waterway penetrating to the heart of the city, is a model of inner city revitalization. Warehouse buildings have been restored and adapted to new uses, mostly tourist and recreational; ships, including Brunel's liner *SS Great Britain* and smaller craft converted into pub-restaurants, play a key role; and building on half a dozen sites is bringing jobs and homes into the area.

Notable among conservation successes is Watershed, two linked turn-of-the-century transit sheds on St Augustine's Reach, a stone's throw from the cathedral and Bristol's historic and commercial core. Saved by the city council, the two sheds have been converted with private, voluntary and public funds into a "media arts" centre, speciality shops and restaurants, and studios for the recently launched commercial broadcasting station, Radio West. In 1975 Watershed's developers, the JT Group, restored the mid-19th-century Bush warehouse on the opposite side of St Augustine's Reach, which houses the very successful Arnolfini Arts Centre as well as their offices.

Twenty years ago Bristol had virtually no tourist trade. Now water-based events such as power boat racing attract crowds of 250,000; the city's Industrial Museum, in another redundant transit shed, pulls in 200,000 a year; and the waterside Baltic Wharf caravan site is often over-subscribed.

On an 18 acre site in the heart of the docks area, at Canon's Marsh just behind the cathedral, the city council is building a leisure centre, including a swimming pool with artificial beaches and a wave machine, sports hall and bar and café. This will face the Watershed complex across a traffic-free square, creating a focus which, the city planners hope, will bring people—and developers—into the rest of the area. The council envisages piecemeal redevelopment of the site, rules out offices and industry, but welcomes speciality shopping, craft workshops, homes and hotel and conference centre provision.

On one side of St Augustine's Reach are offices in Broad Quay House, right and below, and on the other is Watershed, converted transit sheds, below right.



Floating restaurants like the Inn on the Quay, top, are playing a large part in the revitalization of the docks, as are such companies as Radio West, with studios in Watershed, centre. Plaques illustrating the history of Bristol decorate Broad Quay House, above.



TEACHER'S. A WEL COME AWAITING.

Animals in danger

by David Bellamy

The wildlife of the Luangwa valley in Zambia, which is a microcosm of all Africa's big game, draws tourists and conservationists but also hunters, who have already reduced the rhinoceros population to only 2,000 animals.

Photographs by David Higgs.

At half-past six on a fine warm morning 20 assorted tourists were strung out in single file between two park officials, one armed with a gun, the other with detailed knowledge of the local wildlife.

The gaze of a 5 metre crocodile basking in the early morning sun had already dispelled from the minds of all the party any regrets about leaving the comfort of sleep. We had arrived beside a large pool, one of the many ox bows created by the restless waters of the Luangwa river. The water itself was invisible, covered by a self-propagating, buoyant carpet of water hyacinth, a plant introduced from its native home in South America and now reckoned to be one of the most successful weeds in the world. Slowly, part of the green, floating mat detached itself, lifting to reveal the impressive yawn and ridiculously small ears of a bull hippopotamus. Sensing our presence, he gave the alarm—or was it a considered welcome? For gradually, like giant bubbles, 21 more heads rose into view, scattering a gaggle of marabou storks who were busy at their breakfast.

This was the start to the most memorable wildlife experience of my life, a six-hour, action-packed safari, walking—yes, walking—through Africa as it was in the days of David Livingstone. Our route—for no exact trail existed—wound its way through the park-like

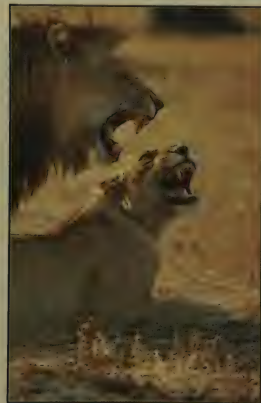
vegetation of the river terraces, with patches of forest occupying the high spots, interspersed with well grazed grassland on the rapidly draining riverine sands. One good stand, with trees almost 18 metres high and festooned with the aptly named python vine, provided dappled camouflage for a herd of the sub-species Thomicroft giraffe, unique to the Luangwa river. The trees, which included one giant baobab, provided rest space for both hamerkop (their great untidy nest of sticks does take up an awful lot of space) and Zambia's national emblem, the fish eagle. The hamerkop was not in residence, but the fish eagle was soaring high above the canopy, throwing back its majestic head to utter its far-carrying, almost gull-like cry.

"Stay! Still!", whispered the voice of authority, and the party froze in its tracks. A female rhinoceros entered into view only yards away, closely followed by two others. They stopped to browse among the short tussocky grass, with seven elephants forming a background. Despite the fact that the group included adults of both sexes, none had tusks. We all stood, binoculars atwink, taking in the full spectacle of the two largest land mammals going about their own vegetarian way of life.

Our path skirted the top of a high river bank, the air above which fairly

exploded with an ecstasy (to coin a collective noun) of Carmine Bee-Eaters. The source of this amazing aerial display was an apartment block of nests tunnelled into the river bank, below which both crocodile and hippopotamus shared the waters shimmering in the heat. A group of waterbuck took off over the river bank and we followed, only to be confronted by an enormous herd of buffalo, standing like the board of directors of some vast company, all in sombre black, their downcurved horns polished to perfection and shining in the sun. They took their leave, slowly at first, their limbs working as if in slow motion and then the speed of their retreat became obvious as the noise of their hoofbeats reached a thunderous climax. We were close enough to see their rippling muscles propelling them along and to breathe in the cloud of dust stirred up by their flight.

A lioness, perhaps disturbed by the noise and dust, detached herself from the shade of a sausage tree and made off in the same direction, disdaining even to look our way. Three lone lions and one sleeping pride later, we began to get a trifle blasé about the big predators; but the ever-watchful eyes and soft spoken words of command from our game guards were there to remind us that we were only visitors to this wonderful wild place. ➤➤



Lions, elephants, Yellow-billed Storks and hippopotamuses are among the wildlife to be seen in the Luangwa valley. But the elephants are being slaughtered for their ivory tusks at the rate of 15 a day.



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All pieces shown actual size



Animals in danger

We rounded a corner to find another guide waiting with tea already on the brew over an open fire. It was not Earl Grey, but it was as refreshing a morning cuppa as I can remember and, from where we sat, we were regaled with glimpses of the whole local food chain, each animal fitting its own feeding niche almost in textbook detail. The exquisitely marked Helmeted Guinea Fowl vied with diminutive puku water-buck and aggressive warthog for the grasses and lowest shrubs. Browsers whose guts must be capable of dealing with the woodiest and thorniest of twigs were there in plenty: common duiker, oribi, roan antelope, hartebeeste and giraffe. All were there feeding at their own levels in the vertical cafeteria, while in the trees above us vervet monkeys gorged themselves on the vegetation which even the tallest giraffe could not reach. A green gecko stalked a black, white and red Skipper Butterfly down the smooth trunk of the tree, ignoring the termites busy mending their earthen tunnels nearby.

Tea-break over, we swung back on to the trail to take up our own role in the complexity of this living system, a role which is now critical to its survival. Tourists bring revenue into the Luangwa, provide jobs for the local people and are the only long-term hope for both them and the wildlife with which they share the productivity of this well-watered valley.

The journey back to camp, which had in fact never been far away, was just as eventful. Many more elephants, some with magnificent tusks, were about, swaying in the heat, and both Glossy and Sacred Ibis stalked the shallows of another pool avoiding the coils of a large snake (we could not see which species) which was gliding

through the floating weed.

A plume of White-backed Vultures warned of dead game ahead, and neither sight nor smell were pretty: a small elephant—it must have had tusks for they had been hacked out. The tail and the feet had gone to be sold as tourist souvenirs, the rest had been left to the scavengers and to decay. I wondered whether it would have been a less distasteful sight if it had been a natural kill, one animal killing another for food? This was without doubt the work of a poacher, killing for personal gain and adding little or nothing to either the local or the national economy.

In the bad (or was it the good?) old days, big game hunters paid for the privilege of their sport. In the main they were experts, with time for a clean, fast kill, and their action put money into the local community and ensured the employment of game wardens, providing food for local families and taxes for the government. Now, in the absence of the big game industry, the local people are unemployed and the poachers have a freer hand along with a surfeit of automatic weapons which were left over from various local wars.

Comparisons between surveys carried out in the area in 1973 and 1979, indicate that the rhino population has been slashed by half and the elephant population by a little less, the rhino for their horns, which are sold at extortionate prices across the world for their mythical aphrodisiac properties, the elephant for ivory. Perhaps this is why there are so many tuskless elephants in the area; under this sort of selective pressure only the tuskless will survive.

A 1982 survey showed that the rhino population is now reduced to a mere 2,000, a quarter of that only nine years ago, and in the same time span 50,000 elephants have been lost. In stark figures, two rhino and 15 elephants are being lost each day. At this rate of slaughter it will not be long before the

Three quarters of the rhinoceros population of the Luangwa valley have been killed in nine years; only 2,000 survive.

Luangwa valley, the jewel of Zambia itself and what I believe is the heart of any hope for the future of Africa's big game, will be without its two heavyweight star attractions.

Inspired by veteran conservationist Norman Carr, the Save the Rhino Trust and the Zambian Wildlife Society (ZWS), backed by President Kenneth Kaunda and the World Wildlife Fund, are doing everything they can to stem the tide of destruction. Especially exciting is the work of the Cholongololo Club of Zambia (the Junior branch of the ZWS), many branches of which are already linked with schools in Britain. Their aim is to educate future generations of Zambians about the economic reality of wildlife conservation. I believe that if these endeavours are not successful we shall see the end of the big game of Africa, for Zambia is a microcosm of what has already happened over much of the continent.

Those who care, and can afford it, might take their next holiday in Zambia—not to see it before it disappears but to lend support, both by their presence and by putting cash into the Zambian economy. Before going please check that the tour company with whom you book supports the local economy and conservation movement. Those who cannot afford such a holiday can still support worldwide conservation. Many organizations are doing Trojan work in the area. Any reader who would like to know how to help this cause can drop me a line at the Conservation Foundation, Aviation House, 129 Kingsway, London WC2B 6NH. Please enclose a stamped addressed envelope.

A world without wildlife and wilderness won't work ●

LOUIS HEREN'S URBAN RIDES: 6

Britain's painful transition

In recent months Louis Heren has visited Birmingham, Cardiff, Glasgow, Manchester and Milton Keynes, and has reported on their present state for *The Illustrated London News*. In this final article he sums up his impressions of a Britain facing a period of change as fundamental as that of the old Industrial Revolution.

In his introduction to the Penguin edition of William Cobbett's *Rural Rides* George Woodcock says that Cobbett was a character from Fielding who had adventured his way through a world created by Dickens. He did indeed live in a period of fundamental change—from rural to industrial Britain—and his book captured some of the pain and misery of sudden transition.

Cobbett was also one of the first journalists actually to seek out the

world he wanted to write about. He rode into the countryside, generally on horseback, to report the distress and starvation of agricultural labourers dispossessed by the enclosures and the agrarian revolution of the 1820s.

He was the example for other writers. One hundred years later George Orwell travelled north to report the social consequences of mass unemployment and deprivation created by the Great Depression, and *The Road*

to Wigan Pier is a worthy companion to the *Rides*.

Now, 50 years on, the bright future promised in the early post-war years has become to say the least murky and threatening. Britain is again confronted by a period of fundamental change, of mass unemployment and uncertainty; and I set out on my urban rides, humbly aware that I was following in the footsteps of two masters of my craft, to find out what was happening

beyond the ebb and flow of depressing statistics and political debate.

I began by accompanying the March for Jobs from Liverpool to London in 1981. The days I spent on the road ought to have been depressing; I marched with men who had been out of work for more than a year, but their good humour and fortitude persuaded me—despite the earlier race riots—that they had sufficient patience to see out the economic depression. ➡➡➡



ED PRITCHARD



RICHARD DAVIES



IAN HOWES



CHARLES MILLIGAN



JOHN ROBERT YOUNG

Top left, the Bull Ring in Birmingham, shopping centre and modern landmark in the heart of the city. Top centre, derelict building in Tiger Bay, Cardiff's old coal-trading port which rapidly declined in the 1960s. Top right, a makeshift hairdresser's in the much vandalized Gorbals area of Glasgow. Above left, Hulme Housing Estate, Manchester. Above right, Milton Keynes, which with its market and shopping centre offers the welcome contrast of urban planning in a new environment.

The Mobil Design Award for Small Firms is now in the final stages of judging.

For sheer style and imagination, the quality of entries has been unsurpassed; with products ranging from paper welders and polythene ice rinks to telephone scramblers, industrial robots and a device for lifting cows.

From nearly 300 initial entries, six have been shortlisted for interview. Only one will receive the £10,000 first prize for innovation, potential and a contribution to job creation.

The grand winner will be announced on May 17.

Some 40 entries will also form a major exhibition at the Design Centre, Haymarket which will be open to the public from May 11.

It will be your chance to see some small firms which could well hit the big time.



Britain's painful transition

One reason was that they did not suffer as much as the Hunger Marchers of the 1930s. Those unemployed shipworkers raised only £800 for the march from Jarrow, compared with the £80,000 collected for the march from Liverpool. Britain is still an affluent society and its wealth is more fairly shared with the unemployed. Social security and supplementary benefits at least cover basic needs for their families, and those with house mortgages have the interest paid. This is not to suggest the unemployed have it easy—they deserve all the help they can get.

Nevertheless, the vast majority of the population are gainfully employed and doing well. The income of the average household is more than £130 a week, and nearly all of them have television sets and refrigerators. Three out of four have telephones and even in the stricken north half have a car.

We may still be paying ourselves too much, at least in some industries, but the shops and pubs in the high streets I visited were doing well. If Cobbett and Orwell could have come with me—the hearty son of a yeoman farmer and the austere Old Etonian would have made a strange pair—they would not have believed that we were in a depression.

They would have been astonished by Hanky Park in Salford, one of the more distressed cities in the north-west. This was the terrible slum which Walter Greenwood wrote about in *Love on the Dole*, but it is now a well planned housing estate with a good shopping centre, pubs and a balanced mix of high-rise and conventional housing.

I saw many other successful housing projects and leafy new towns. Glasgow's Easterhouse and other disasters were the exception. I saw good hospitals, schools and leisure centres, and travelled on roads and railways among the best in the world.

I also saw inner-city slums and pockets of poverty. Pressure groups such as Age Concern, Child Poverty Action Group and Shelter rightly campaign for further improvement, but their propaganda should not be allowed to diminish the remarkable achievements of the post-war years.

Despite high unemployment and those pockets of poverty, the nation I saw on my rides was much better off than I had expected. No less important, I did not feel that I was in a divided nation. I was received politely or with kindness everywhere, and sensed a comforting neighbourliness.

Social cohesion and working-class solidarity seemed to be as strong as ever. The March for Jobs was warmly met in every town and village it moved through, and there was never a lack of volunteers to provide food, drinks and a bed for the night. Even in racially mixed areas the inhabitants were coming to terms with each other.

To that extent Britain is well placed to face the future, but the period of

change we are moving into poses more problems than merely maintaining and improving social services and surviving the world economic crisis. It is no less fundamental than that witnessed by Cobbett more than 150 years ago.

Then the old rural Britain, more or less unchanged since the Restoration, was giving way to the Industrial Revolution. Today that has almost run its course, and computers, microchips and robots are creating another revolution. Its birthplace, alas, was Japan and not Britain; and whether we can catch up will depend more upon attitudes than inventiveness. Here my urban rides were less encouraging.

The new revolution was well under way. In one British Aerospace plant I watched rows of girls working on microchips, and in another I saw technicians assembling a communications satellite and wrapping it in gold foil to protect it in space. Robots had taken over on the Mini Metro assembly line at BL Longbridge. In a shipyard in the north-east a computer designed the hull of a freighter and then calculated the size and shape of its plates. Robots cut the plates in an enclosed assembly hall, which had replaced the traditional open slipway, and then welded them together like bits of a giant Lego set.

It was exciting and reassuring to see the introduction of new technologies, but Britain does not have as many robots as Sweden. About 1,200 were in operation in 1982 and that number will probably be doubled this year, but I met much blind opposition to change.

This new Luddism was personified by a south Wales coal miner. He worked in an unproductive pit under appalling conditions because of the thinness of the seams, but was determined to keep the pit open even if it meant a general strike. He was typical of the old Luddites who were defended by Byron in the House of Lords in 1813. He wrote, "So we, boys, we/ Will die fighting, or live free/ And down with all kings but King Ludd!"

I could also sympathize. The miner was the product of many generations of industrialism, as were most of the cities I visited on these rides. Cardiff, Glasgow and Manchester, with their magnificent Victorian city halls and abandoned factories and mills, are monuments to the Industrial Revolution. Little wonder it lives on in the hearts and minds of their inhabitants whose skills were handed down from one generation to another, but the break with the past must be made if Britain is to survive as an exporting nation.

The transition will be painful because robots and computers reduce the number of jobs, but they also create more wealth. They can, too, release men and women from demeaning and back-breaking toil. Whether or not they create a brave, new world, the face of Britain will change as it was changed by the Industrial Revolution. The dark satanic mills will finally go, and when a future Cobbett rides out in 50 years' time Britain may be a greener and more pleasant land ●

Mobil

The Havemeyer sale



Au Café-Concert: La Chanson du Chien, 1875-77, gouache, pastel and monotype on paper, 22 $\frac{5}{8}$ by 17 $\frac{7}{8}$ inches, by Degas.

Sixteen Impressionist paintings from the remarkable Havemeyer collection are to be auctioned at Sotheby's New York Galleries on May 18. The paintings, which come from the estate of the late Mrs Horace Havemeyer, the daughter-in-law of Mr and Mrs Henry O. Havemeyer, the American collectors, include works by Cézanne, Corot, Degas, Manet, Monet and Renoir. Most of them were last moved in 1929 when they were transferred from the Havemeyers' house on Fifth Avenue to their son's apartment, also in New York City.

Henry O. Havemeyer and his wife Louisine were formidable collectors. He made a fortune out of sugar, and

having become accustomed to bulk-buying in business applied the same technique to art collecting. She enjoyed the quest for single objects. Sustained by the advice of Mary Cassatt, they built up a large collection of objects of all kinds, from paintings to Japanese lacquer boxes, from silks to carved ivory, from pottery and porcelain to glass and jewelry. Henry died in 1907 and Louisine in 1929, and on her death some 2,000 of the works of art were bequeathed to the Metropolitan Museum of Art.

But if the Metropolitan had the cream there was still much of the highest quality left in the family, as can be seen from the paintings to be sold ●



Paysage: Vaches au premier plan, 1890-93, pastel over light monotype on paper, 10½ by 13¾ inches, by Degas. Right, *L'Attente*, c 1882, pastel on paper, 19 by 24 inches, by Degas.





La Zaan à Zaandam, 1871, oil on canvas, 18 $\frac{1}{4}$ by 26 inches, by Monet. Left, *Nature Morte: Fleurs dans un Vase*, 1885, oil on canvas, 18 $\frac{1}{4}$ by 21 $\frac{7}{8}$ inches, by Cézanne.





Sculpture by Dame Elisabeth Frink, D.B.E., R.A. Masterpiece by Daimler.

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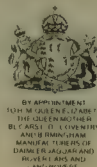
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THE COUNTIES

Sir Henry Plumb's

WARWICKSHIRE

Photographs by Cressida Pemberton-Pigott



I am always proud to claim Warwickshire as my home when, on my frequent visits abroad, I am asked where I live. To the foreigner, Shakespeare's England, the Heart of England and Leafy Warwickshire are all names which conjure up a romantic image, and Shakespeare and Warwickshire are inseparable to the thousands of annual overseas visitors.

There are three places which claim the title of the centre of England—the cross at Meriden, High Cross on Watling Street, and the centre of England oak which used to stand at Lillington in Leamington—and I naturally argue that my home at Coleshill is only a stone's throw from the real centre, Meriden. At least it was accepted that the Meriden cross was the appropriate stone to put in the centre of Battersea Park during the Festival of Britain in 1951, and cyclists from the world over converge on Meriden each year for a memorial service.

Farming country near the village of Over Whitacre in north Warwickshire.

As a landlocked county, Warwickshire has in recent times more ominously become the motorway hub of England, and in a period of rapid change it has been trying to cope with 20th-century industrial installations, particularly in the north of the county.

I was born in 1925 at Park Farm, Ansley, rented by my father from the Ansley Hall Coal and Iron Company. This is in the centre of the north Warwickshire coal fields and, while the Ansley mine is now closed, the district still shows the effects of mining operations, although a number of spoil tips have been removed. I have vivid and happy memories of my childhood, when Joe Phillips, grandfather of Captain Mark Phillips, was the owner of the mine, and reliable part-time labour by miners was always available for seasonal farm work. Miners were also expert poachers and I probably

learnt more about country life and country pursuits from them than from farm workers, particularly catching rabbits with ferret and lurcher. The old Chinese temple and hermitage in Ansley Park no longer exist, but a visit to the ruins of the hermitage in my youth was a ghostly experience and the stories were legion.

Ansley lies west of Nuneaton and is surrounded by villages which once formed part of the Forest of Arden. The forest has been replaced by rows of miners' cottages and, although they do not make the most picturesque landscape, there has been little change in their architecture in my lifetime. I still feel the warmth and friendliness of the sons and grandsons of the mining families when I motor through the villages.

A number of villages in north Warwickshire are continually threatened by an expansion of modern Coventry or

Birmingham, but I am encouraged by the action of many people who, through civic societies and local authorities, are determined to protect the fabric of the villages and maintain village life. This is something we can learn from other European countries and particularly areas like the Black Forest in Germany or Bavaria, where small industries and private enterprise have kept local communities together.

Warwickshire is, however, divided into two types of countryside and, living and farming where we do in the industrial north of the county, people often assume that no farming land survives. A walk along the bank of the River Blythe on a summer evening corrects this impression.

I joined my father in a farming partnership and started married life with a girl from Bentley in 1947. Our farm at Coleshill is sandwiched between the two great conurbations, Birmingham and Coventry, but the



Warwickshire

town is still one of great antiquity with a mixture of timber-framed, Georgian and Victorian buildings, which lead to the crest of the hill and the parish church. On Church Hill is an old market house, outside which can still be seen the combined whipping post, pillory and stocks that contrasts with the new construction beside the church, erected on the site of a row of fine old buildings which were demolished. Views obviously differ over this development, but I believe it completely destroyed the grace and character of the area.

Standing on the hill you can see the vast industrial complex and housing estates that separate Coleshill from the narrowest of green belts. The view beyond is closed by the electric power station and cooling towers of Hams Hall and the redundant Lurgi gas-producing plant, now millions of pounds' worth of industrial scrap. Over your shoulder lies the sprawl of housing estates at Kingshurst and Chelmsley Wood, and many of the older residents of Coleshill would claim that the character of their home town's surroundings has vanished during their lifetime. It is difficult to believe that the

postal address was Birmingham near Coleshill at the turn of this century.

The church of St Peter and St Paul at Coleshill can, however, proudly boast that it has the best Norman font in the county and four elaborate Tudor table tombs complete with effigies of the Digby family. Simon Digby, descended from Sir Everard Digby who was executed for his part in the Gunpowder Plot, is the lord of the manor and owns the estate but now, due to road and housing development, it is reduced to only a handful of farms. Though he lives in Dorset, he takes an active interest in his Coleshill estate and the



Maxstoke Castle, top, built in the 14th century from local sandstone. The brick Church of St James at Great Packington, above, designed in 1789 by Joseph Bonomi on the Byzantine inscribed-cross plan with domed corner towers. Right, the whipping post, pillory and stocks outside the old market house on Church Hill, Coleshill.



The 17th-century Blyth Hall, top, is overshadowed by Hams Hall cooling towers in the industrial area of Coleshill. Above, fishing on the banks of the River Blythe. Left, the Tudor tomb of Sir George Digby and his wife in the Church of St Peter and St Paul, Coleshill, where the family have been lords of the manor since 1495.

Warwickshire

parish church. So we see the ancient and modern: when I criticize the architecture of the new buildings near the church, I am reminded that in 1974 this scheme was given an award by the Department of the Environment as one of the best local authority housing schemes in the Midlands.

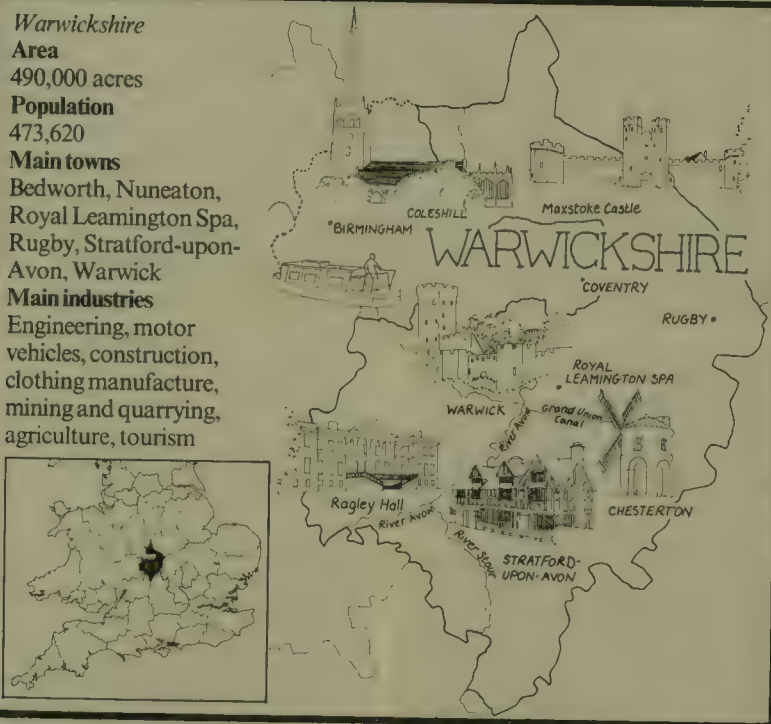
From Coleshill the A47 crosses the River Blythe, a tributary of the Tame. Across the fields is seen Blyth Hall, the present home of Sir William Dugdale, chairman of the National Water Authority. He is descended from the famous antiquary, Sir William Dugdale whose *Antiquities of Warwickshire* was published in 1656. Continuing through the villages of north Warwickshire and passing the great Whitacre reservoir, it is difficult to appreciate the change and improvement in soil structure from the Blythe valley, dark and stoney, to red sandstone. Many of the small farms have disappeared, giving way to large arable fields with fewer hedgerows. Between Coleshill and Atherstone there are now only about four dairy herds on farms, compared with 44 some 20 years ago, but the total number of cows is about the same. Modern technology has brought with it a revolutionary change in methods of farming and taken much of the drudgery out of the work.

My grandparents moved to Hall Farm, Over Whitacre, in the early part of this century when so many farms were vacant and Cheshire families were moving south. What a performance it must have been moving stock, machinery and furniture on horse wagons. The villages of Over and Nether Whitacre lie either side of Furnace End, which took its name in 1700 from the furnaces of the Jennens family in the Bourne valley. As children we were always being reminded by Squire Weston, who lived and owned a farming estate in Over Whitacre, that "Over" means superior and "Nether" inferior—a statement accepted only if you lived in the right village. At Nether Whitacre, however, little remains of the old village except the 16th-century church of St Giles, and at Over Whitacre on a prominent hill-top is the isolated church of St Leonard, built in the Baroque style of 1766. From the churchyard, where my grandparents are buried, the cooling towers of Hams Hall dominate the skyline.

North and west of Coleshill there are numerous similar villages among the Warwickshire coal-fields and large granite quarries around Nuneaton, rarely seen by strangers. A sad fate has befallen some, many of which are recorded in the Domesday survey. They no longer have separate identities, even if you can find them among the urban sprawl. Kingshurst, Marston Green and Kitts Green are all now part of the vast Chelmsley Wood estate, built since 1950 by the City of Birmingham on part of the green belt. Also surrounded by local authority housing developments is Castle Bromwich, its



Ruins of the Augustinian priory at Maxstoke, founded in 1336.



Warwickshire

Area

490,000 acres

Population

473,620

Main towns

Bedworth, Nuneaton, Royal Leamington Spa, Rugby, Stratford-upon-Avon, Warwick

Main industries

Engineering, motor vehicles, construction, clothing manufacture, mining and quarrying, agriculture, tourism

historic centre struggling to survive.

But today the M6, M42, A47 and A452 pass the vast National Exhibition Centre near Stonebridge and run through what is left of the eastern section of the Birmingham green belt, going north to the Gravelly Hill interchange, better known as Spaghetti Junction. This development brings the world to the centre of England to visit trade exhibitions, conferences and fairs at this fast-expanding centre. The links by air, road and rail are excellent, and British industry has been provided with

a shop window second to none.

South of Coleshill, running alongside the M6, is a group of villages of great antiquity, some with their manor and great estate. To the west lies Maxstoke, a delightful village of timber-framed or brick houses and cottages, on land of red loam which is some of the most fertile in Warwickshire. The ruins of the Augustinian priory, which was dissolved in 1536, remain, but Maxstoke Castle, surrounded by its moat, has been carefully restored by Captain Fetherston-Dilke, the

descendant of Sir Thomas Dilke who acquired the property in 1589. This castle, resembling a fortified manor house, is one of the finest examples of its type in the Midlands, its impressive red sandstone walls forming a square-on plan with towers at the angles, its moat crossed by an 18th-century bridge replacing the original drawbridge.

You cannot leave the villages of north Warwickshire without mentioning the parish of Great Packington, east of the River Blythe. Much of the area is occupied by Packington Park with its fine woods and pools, most of them landscaped after the extraction of sand and gravel. They are now stocked with fish, and fishermen come from miles around to enjoy a few hours' relaxation. There is no village and the church stands about mid way between the Old Hall and Packington Hall, the seat of the Earl of Aylesford. The church is unique in this country, built in 1789 and based on the style of a church near Rome. The small organ was bought from Charles Jennens, Handel's friend, and Handel is thought to have used the instrument to compose parts of the Messiah.

The hall has an impressive interior, and among its showpieces is the Pompeian room designed by Joseph Bonomi, employed by the fourth Earl from 1782 to redecorate the house. Tragically there was a serious fire two years ago and the present Earl and Lady Aylesford were forced to move to the Old Hall. The fine landscaped grounds were first laid out by Capability Brown.

Having mentioned a few of the surrounding villages and the countryside from my home town of Coleshill, and neglected some of the better (and admittedly more attractive) parts of Warwickshire, I return to where I started, Meriden. This village is the headquarters of the oldest archery society in England, the Woodmen of Arden, formed in 1785 and limited to 80 members. Meetings are held at the Forest Hall on the lawn said to have been undisturbed since the time of Robin Hood, whose Loon is supposed to be the one hanging in the entrance hall of the building, used when the outlaw competed in archery matches in the old Forest of Arden. Not far away is the village pond where traditionally water flows out of one side into the Humber and from the other into the Bristol Channel.

Those who dash along the M6, or believe that Warwickshire ends on the boundary of Coventry or Birmingham, should remember that there are a large number of people still living in semi-rural areas between these great conurbations. For my part, living 10 minutes from the M6, 15 minutes from Birmingham Airport and 15 minutes from Birmingham International station, I could not be in a more convenient position to travel to and fro into other European countries as a European Member of Parliament, even though my constituency is in that delightful part of the country—the Cotswolds ●



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SAAB

Catching the spirit of Lesbos

by Peter Green

The island which nurtured the poet Sappho's genius remains a place of wild mountains, rare flora and sacrificial bulls. But the spirit of the past is threatened by tourists and proximity to Turkey.

The Greek island of Lesbos carries unfortunate connotations for a modern visitor. Most people know that it was the place where, in Byron's words, "burning Sappho loved and sung". They may have no very clear notion of the songs in question, and the over-imaginative reconstructions foisted on them by some of Sappho's modern translators will not help. But they do have a vague notion of a great lyric poet, and know, or surmise, that she burned and loved with a special ardour. The name of her island and its inhabitants offers a constant nudging reminder of her supposed predilections. When we talk about a Lesbian today, it is unlikely to be a citizen of the capital of Mytilene that we have in mind. The legend of Sappho has effectively eclipsed all other knowledge of Lesbos except among specialists and, to compound this ignorance, no serious history of the island exists in any language—a gap I am working to fill.

So the Sapphic myth, ancient no less than modern, is still very much alive, and Sappho herself remains a valuable yet enigmatic witness to her troubled age. Virtually her whole life was spent on the island. Its landscape, weather, vegetation and seasonal changes deeply affected her attitudes and imagery. The *genius loci* is strong in her work: just how strong I realized only when, in the 1960s, I lived at Molyvos (ancient Methymna) on the north-west coast of the island.

A more recent trip to Lesbos suggested that its isolation and unchanging remoteness may, however, soon be destroyed. All too visibly the army has moved in. With Turkey only 5 miles away across the Edremit Strait, gun-emplacements have sprung up everywhere—one excellent stretch of early Aeolic wall was demolished by over-enthusiastic military pioneers while the local *ephor* (superintendent) of antiquities was somewhere else, as he usually is—and half-tracks are tearing up the old roads. Over large stretches of the island the use of cameras is now forbidden. Also, Greek tourists have discovered the place. They swarm in from Thessaloniki and patronize the locals. Back in the 60s one DC3 flew in each afternoon, half full. Now, in summer Mytilene is serviced by four Boeing 737s daily from Athens and every seat is taken. Already one package-tour a week flies in direct from Scandinavia and another, starting this month, is flying in direct from Gatwick.

Lesbos lies in the north-east Aegean, slightly less than 200 miles from Athens, close to the Troad and the Dardanelles. With the adjacent area of



The small port of Molyvos is enhanced by its hilltop Genoese castle.

the mainland it formed the area known in antiquity as the Aeolid—the dialect spoken and written by Sappho and as broad as Doric was Aeolic. Physically the island can have changed little since the archaic period. Unlike many of the more barren Cycladic islands, where deforestation led to soil erosion, Lesbos remains green and wooded. Great stretches of pine forest cover the central and eastern hills: only the west has lost its trees and topsoil, leaving a wild, bare, volcanic landscape the colour of a lion's hide, in which stands the famous petrified forest—a phenomenon found only in this region and in the Arizona desert. The most striking natural feature of the island is its two vast inland gulfs, the Gulf of Yera (Hiera), close to Mytilene, and the central Gulf of Kalloni (Pyrrha), bordered by salt-

flats and famous now for its sardine fisheries. Natural springs abound in the north and south-east, many of them thermal with curative properties. Lesbos was originally volcanic, and is still subject to earthquakes of some intensity. Famous throughout antiquity for its wine, it is now covered with olive-trees (15 million at the last census) and produces the finest oil in the Mediterranean, which it exports to Italy, among other places. Its tallest mountain, a sugarloaf peak of old limestone (3,172 feet), is called Olympus.

Climatically, Lesbos is cooler and wetter than the Cyclades. Storms and seasonal rains can be fierce, and as the winds can reach force 9 or 10 on the Beaufort Scale most houses have ponderous shutters, often of wrought iron. There are compensations. In spring the

whole island is carpeted with flowers, many of them unique species. Among fauna we find the giant salamander and rare star shrew. All this reminds us that Lesbos was—and is—an enclave: self-sufficient yet remote, small enough to be known in its entirety (from Mytilene in the south-east to Methymna in the farthest north-west the distance is 40 miles), yet large enough to form a world in miniature. So, to an even greater extent, it must have been for its ancient inhabitants, who in all essentials saw an identical landscape.

Apart from such obvious innovations as metalled roads, telecommunications, refrigeration and air travel, the changes are largely superficial. Study of Mytilene, always the island's main port and most prosperous city, makes this clear. The Greek novelist Longus, who lived probably between the second and third centuries AD, set his pastoral romance *Daphnis and Chloë* on Lesbos. He referred to a channel or artificial canal linking Mytilene's north and south harbours, spanned by a series of polished white marble bridges. Today sea traffic has shifted from the north harbour to the deeper southern basin, but the ancient mole is still clearly visible, its western flank emerging as part of the city walls that still run from east to west immediately north of the town. Mytilene's site has been in continuous occupation for nearly three millennia. Whenever foundations are dug for houses or high-rise apartment blocks, extensive remains appear 8 or 9 feet below the surface. At least two such sites were uncovered during my second stay; one included a complex Roman drainage system.

On Lesbos the past is very much alive. Traditional religious festivals abound, often imperfectly assimilated by the Greek Orthodox Church from pre-Christian sources. In the north such ceremonies are especially strong and persistent. At the Church of the Archangels in Mandamadhos there is a miracle-working black icon of St Michael (Aghios Taxiarchos). Local cab-drivers hang his image above their steering-wheels: who else could Aghios Taxiarchos be but the patron saint of taxi-drivers? His shrine is heaped with fresh cut flowers, roses above all, in spring time. And bulls are sacrificed and eaten communally in his honour soon after Easter.

The most remarkable festival of this sort, known simply as *O Tavros* (The Bull), takes place a little farther south, on the spur of the wild Lepetymnos mountain range known as Saitarion. It blends bull-sacrificing with horse-racing so is almost certainly ➤➤

RICHARD SIBLEY

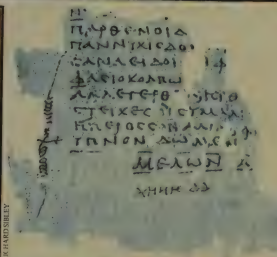
Catching the spirit of Lesbos

an old Poseidon festival. On the second Sunday after Easter horsemen from all the villages in the central part of the island gather at the remote hilltop shrine of St Charalambos to have their mounts blessed by the priest. Later, as the sun sets behind the mountains, a heifer and a bull—garlanded and often with horns gilded, looking exactly like a sacrifice from the Parthenon frieze or the Roman Ara Pacis—are slaughtered for the festival. The onlookers dip their fingers in the blood, cross themselves with it on the forehead. The bull's hide goes to the priest and the flesh is cooked with wheat in great cauldrons near the chapel, to be eaten next day by all participants in the *panegyri*, the festival in the village of Aghia Paraskevi down in the plain. By then another celebration has supervened: that of the Aghia Paraskevi horse-races, in which both sexes compete on equal terms.

The guide-books suggest the island has little of archaeological importance. In fact, few archaeologists have bothered to dig the numerous potentially rewarding sites. Of the excavations carried out, almost all are now neglected and overgrown. The one major modern excavation, by Winifred Lamb at Thermi on the east coast, dealt with a prehistoric, Bronze Age settlement and was covered up again once the dig was concluded.

Yet it is with Thermi—and with the still more recent prehistoric excavation at Kourti, in the Gulf of Kalloni—that Lesbos emerges tentatively into the light of history. The late Bronze Age settlement was destroyed before 1200 bc in what Lamb calls "a gigantic conflagration", and we remember that Achilles in the *Iliad* (9.129-130) is represented as raiding Lesbos, perhaps as a "necessary strategic prelude to the capture of Troy". This ties in with later history: the movements of Persians, Greeks, Macedonians, Romans, Genoese and later, Turks, ensured that the fate of Lesbos was closely bound up with that of the Peraia, the mainland opposite. Hence those gun-emplacements today. The original inhabitants were remembered in tradition as "Pelagians". During the 10th century bc however, the island was colonized by Aeolians under a clan known as the Pentheleis, who at one point (as Aristotle tells us) ennobled their aristocratic authority with club-wielding street gangs. The last Pentheleis was murdered in or about 659 bc, and thereafter the various cities were fought over by rival would-be rulers. This was the world into which Sappho and her contemporary fellow-poet Alkaios were born: its instability and politicized violence played a large part in their lives.

Although Sappho makes no more of this local factional infighting in her poetry than Jane Austen does of the Napoleonic Wars, she must have been caught up in it since she was twice exiled from Mytilene, once to Sicily.



Both Alkaios and Sappho, if not of noble birth themselves, did support the aristocrats against the tyrants and symbolize the last-ditch resistance against the new wealth, rather than pedigree, in power politics.

The brilliant, individualistic and highly cultivated poems of Sappho and Alkaios reveal not only the social accomplishment of an élite—but of the type of poet and lutianist later familiar to us with Sir Thomas Wyatt or Sir Philip Sidney—but also the local oral patterns of island folksong, going back for untold centuries and still flourishing in the villages today. In modern as in ancient Greece we hear of wine-press songs, mill-songs, spinning songs, songs welcoming the spring swallows, well-hauling songs and many others.

Sappho emerges as a woman not

only of culture but of breeding, politically conscious, living in a civilized enclave where upper-class women enjoyed the same prerogatives as their male counterparts, with a tolerant attitude to personal relationships. Born in the beautiful coastal ciudad of Eresos in about 618 bc, she spent most of her life (exile apart) in Mytilene. One of her brothers was cup-bearer in Mytilene town hall; another traded wine to the Egyptian delta, and was lambasted by his sister in widely read poems for his



involvement with a Naukratis court-essan. Sappho herself married a rich merchant from Andros and had one daughter, Kleis, whom she named after her own mother. Lastly, and most ambiguously, she was the leader of a group of girls, a *thiasos* or *hetaira*, a company or association, in Mytilene.

This group has aroused much emotional special pleading, in modern times as in antiquity. It has been described, on minimal evidence, as a finishing school for young ladies, with Sappho in the role of educator or cult-priestess. The title "House of the Muses" does at least suggest a preoccupation with music and poetry. Sappho's own surviving work (our surest evidence) shows indubitably that this group of girls largely existed for intense and passionate emotional relationships with one another. Some left the group to marry, and Sappho wrote their epithalamia; each of these songs is also an act of mourning, a commemoration of loss. Passion is at the core of her poetry, to which all else is subsumed and which every image—wind, water, gold, rose, even the whiteness of peeled eggs—is designed to illustrate. From the small sampling of poems available, Sappho's *crises de coeur* seem to have been as numerous as Colette's: a microcosm of the exalting, agonizing world of self-surrender in love.

The force that drives her is as fierce and arbitrary as nature itself. "Love, the looser of limbs, shakes me again," she wrote, "that creature bitter-sweet,

inescapable." This small, dark, intense woman (physically plain, our sources tell us, "like a nightingale with misshapen wings folded over a tiny body") had good reason to turn so constantly to the moods and seasons, the beauties and furies of her island home, to illustrate the passions that possessed her.

The commentator in his study might make heavy weather of her "rosy-fingered moon after sunset"; but on Lesbos today you can sit and watch the setting moon; just as she described it, eclipse the surrounding stars, until "its light spreads alike over the salt sea and the flowery fields", where "the dew is shed in beauty, and roses bloom and tender chervil and flowery melilot". White dog-rose, pink sweet briar, yellow melilot and that humble domestic pot-herb, chervil, still bloom across the island in spring when, in a brief miracle the "many-garlanded Earth puts on her broiery".

There are simple, everyday things on Lesbos that still touch the heart, not least because Sappho noticed and immortalized them: a grape hyacinth carelessly trodden into the furrow, a peasant, swaying on two rickety chairs, reaching up through gnarled branches for the topmost apple; the peace of orchards where "cold water babbles through apple-branches, and the whole place is shadowed by roses, and from the shimmering leaves the sleep of enchantment comes down", the meadows she knew where wild horses still graze, and where in April the eye is

dazzled by a riot of spring flowers. That "dourishing wind" which shook the oaks for her is no stranger, in October or February, to the modern islander: no one who has heard the *Meltemi*—the Etesian winds of antiquity—roaring through the great chestnut forests above the mountain village of Aghiasos will underestimate the force of Sappho's image for the passion that racks her trembling limbs.

Walking those hills, poring over the golden verbal splinters that are all that survive of her work, it is possible to glimpse, intermittently, Sappho's lost and exquisite world. Torn, smillegible papyrus scraps tease with elusive flashes of poems, relationships, of a whole society that we can never hope to recover and of the ultimate tragedy for devotees of love and youth—old age. Hair turns white, skin wrinkles: "It longing grips me to die". The nostalgia for passion holds: "Towards you lovely ones my thoughts are unchangeable". For the poet, salvation lies in the prospect of literary immortality and also, for Sappho, in the recollection of what she and her *thiasos* stood for: "Someone, I tell you, will remember us hereafter." So they have. But she wrote her own best epitaph: "Love has obtained for me the brightness and beauty of the sun." To have been possessed by that ghost is a rare honour.

Peter Green, born in London in 1924, is Doughtery Professor of Classics at the University of Texas.





Which washing-up machine would you rather have?

We don't suppose for a moment that your husband always does the washing up, but for the sake of argument—and politeness—let's pretend he does.

He has to wash each soup plate, dinner plate, dessert plate, tea cup, saucer, glass, knife, fork, soup spoon, dessert spoon and tea spoon individually.

The AEG Favorit De Luxe washes 14 place settings all in one go.

He then has to *dry* each soup plate, dinner plate, dessert plate, tea cup, saucer—etc. etc.—individually.

The AEG Favorit dries them all in one go.

Your husband is human. He leaves the saucepans to you, and is often a bit of a butterfingers.

The Favorit is inhuman. It does the saucepans without a murmur, and never drops things because it holds them all safely in racks.

Your husband, as you know, has delicate, sensitive hands, so he washes and rinses everything at a temperature he can stand.

The Favorit has a sturdy microcomputer, and washes and rinses everything at the temperature it *requires*.

There are different programmes depending

on how dirty the dishes are.

There are economy programmes for dishes that are hardly dirty at all.

And for dishes and glasses that don't like the heat, the Favorit will wash at 50°C—or even 40°C—instead of its normal 65°C.

All at the touch of a sensor button.

One thing above all should help you choose between man and AEG machine, however.

Whereas your husband has better things to do than the dishes, the AEG Favorit was made for this kind of work.

It has a high quality stainless steel interior.

Its casing has been given AEG's unique anti-corrosion treatment.

Separate indicators show you how the programme cycle is progressing.

When to refill with rinse-aid. When to refill with salt. When to turn off the tap.

All of which is not only much more thorough than your husband, but a good deal more thorough than other washing-up machines.

AEG

AEG-TELEFUNKEN UK LTD, Bath Road, Slough, Berkshire

Summer accessories

by Ann Boyd. Photographs by Perry Ogden.

Accessories are an important part of every wardrobe. The right ones can make an outfit while the wrong ones can spoil it.

This summer one rule to remember is not to overload. Hundreds of bangles and scarves can look good sometimes, but not this year. A beautiful brooch can be much more effective worn on its own than with necklaces and bangles.

The shops are full of summer accessories in every colour. There are pastel suede belts, shoes and bags,

brightly coloured leathers and stark black and white accessories. If you are worried that what you buy now is going to be dated by next year, choose natural tones. They always look good, and a natural leather belt or bag or straw hat will go with everything: once you have it on, you can forget everything but the pleasure of wearing it ●

Ann Boyd is Fashion Editor of *The Sunday Times*.



HAIR BY HERTA KELLER AT ELLISHIEN. MAKE-UP BY MAUDIE JAMES

Black straw hat, £5.95, from Next, 9 South Molton Street, W1. White linen smock jacket by Sheridan Barnet, £87, sizes 8-14, from Roxy, Kensington Church Street, W8; Elle, 92 New Bond Street, W1; Lucinda Byre, Liverpool; Mosaique, Stratford-upon-Avon. Square jet ear-rings, £20, from Butler & Wilson, 189 Fulham Road, SW3.



Paste buckle and black velvet belt, approximately £3, from a country market.



Leather shoulder bag, £46, from Hobbs, 47 South Molton Street, W1; 15 Hampstead High Street, NW3; 84 Kings Road, SW3.



Black ribbed V-back dress, £34.50, sizes 8-14, also in pink and green, from Memphis, 55 South Molton Street, W1, and branches. Large silver ball bracelets, £23 each; wide silver necklace, £38; silver ear-rings, £8.50. All from Butler & Wilson.



Flat white leather shoes, £16.99, from Faith Shoes, 383 Oxford Street, W1, and branches throughout the country.



Natural leather, hand-plaited belt with brass buckle, £31.25, from Mulberry, 11-12 Gees Court, St Christopher's Place, W1; and Frasers, Buchanan Street, Glasgow.

Natural straw hat by Viv Knowland, £43, from Harvey Nichols, Knightsbridge, SW1. Peach T-shirt by Cacharel, £10, sizes 8-14, assorted colours, from Harvey Nichols and Harrods, Knightsbridge, SW1. White cotton-cable knit top by Nancy Heller, £41.75, sizes S,M,L, also in lemon and pink, from Harvey Nichols. Peach glass drop ear-rings, £38, from Butler & Wilson.



Cream canvas and natural leather shoulder bag, £35, from Mulberry, 11-12 Gees Court, St Christopher's Place, W1; Harvey Nichols, Knightsbridge, SW1.



Rectangular paste brooch, £12.50, from Butler & Wilson.

Broad gauge survivors

by Colin Garratt

While pursuing his researches into British railway history throughout the world, the author went to the Azores where he discovered two surviving broad gauge locomotives.



During the 19th century a battle raged in this country between supporters of the standard gauge railway (4 feet 8½ inches) and the broad gauge (7 feet ¾ inch) introduced by Brunel for the Great Western Railway.

The stability and smoothness of running that characterized the broad gauge fliers—and their reported top speeds of 90 mph—caught the popular imagination, but the standard gauge was cheaper and quicker to build. In 1892 the government brought the battle to an end by abolishing the broad gauge system, and by the early years of this century all the remaining broad gauge engines had been broken up.

I discovered, however, in researching the last steam locomotives of the world that one broad gauge engine had been sent to the Azores in the 1860s. This was used to carry stones during the building of the harbour breakwater at Ponta Delgada, capital of the Azores, on the island of São Miguel.

As the harbour expanded, maintenance of the breakwater became more difficult under the destructive force of ferocious Atlantic storms. More locomotives were needed which had to be



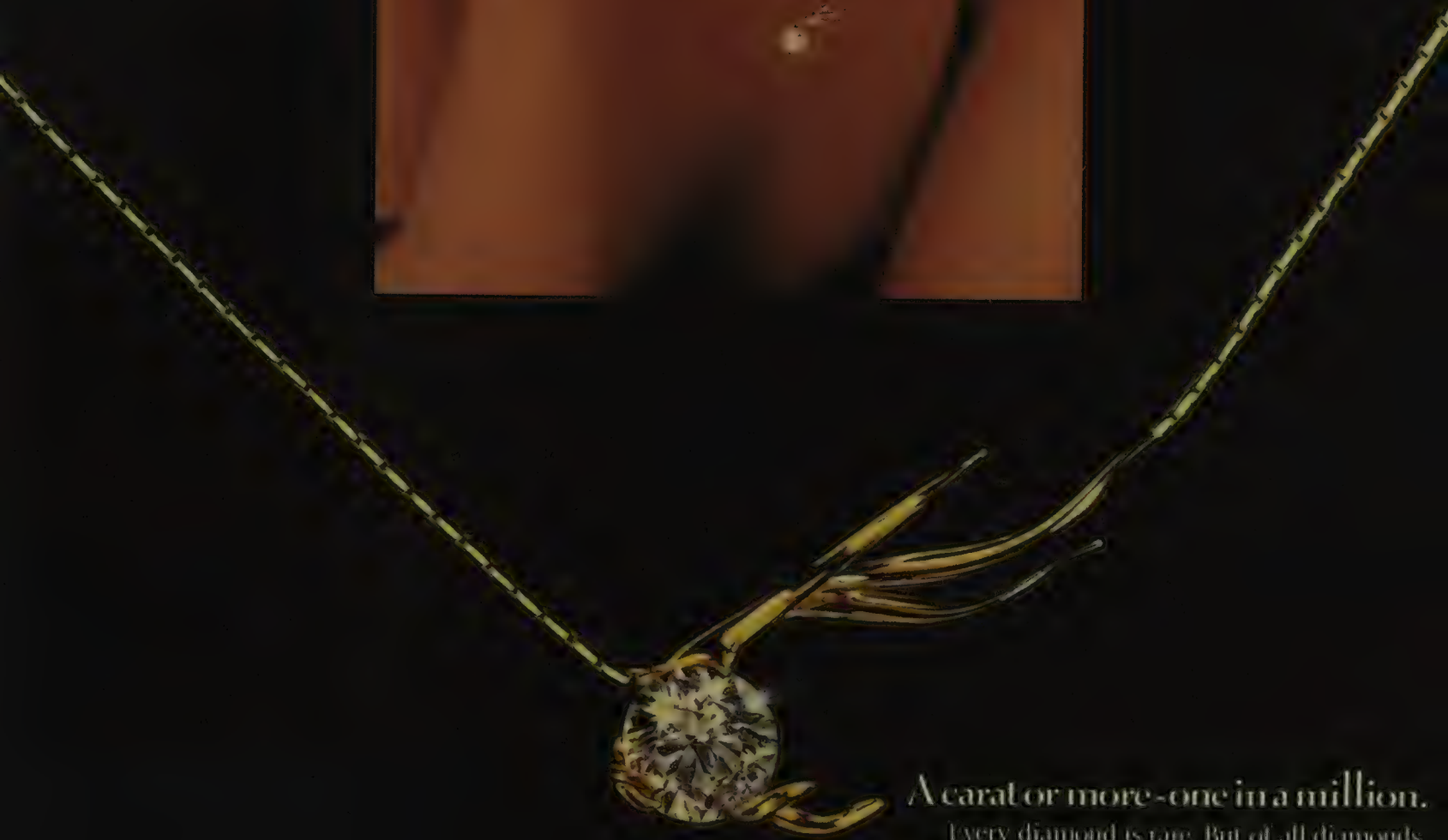
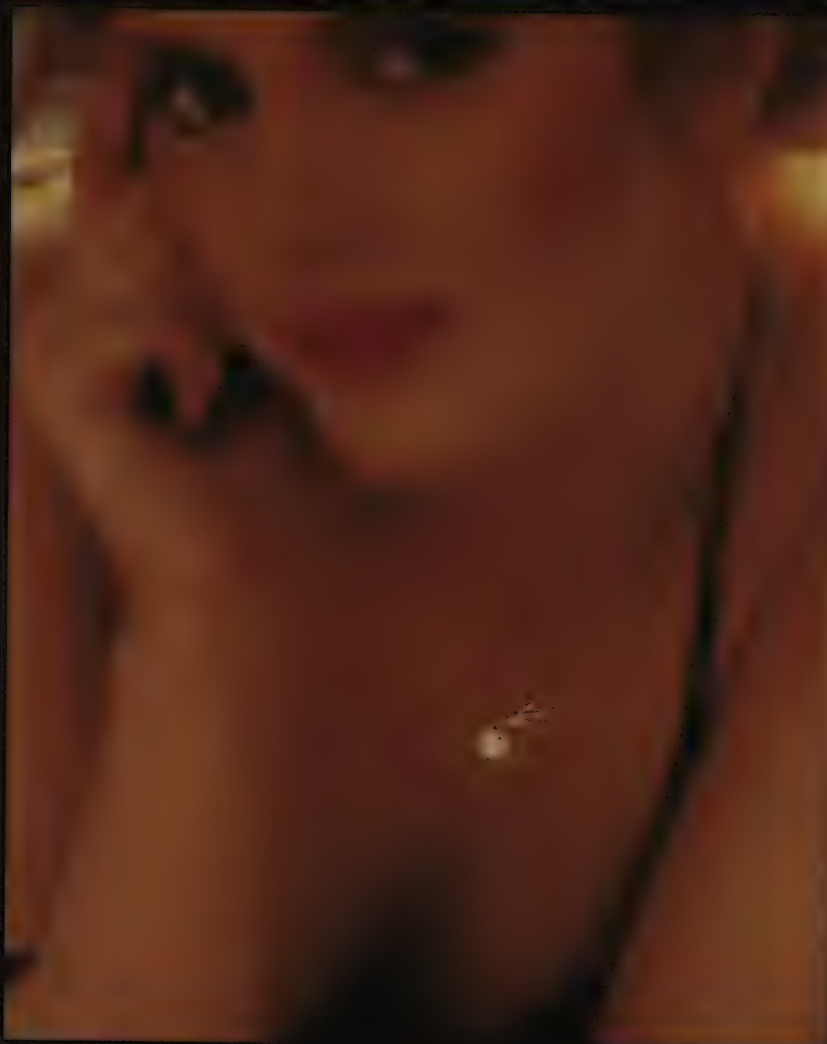
specially built to the pattern set by the first engine sent out, and the last of these was shipped from the Falcon Works, Loughborough, in 1888.

In the hope that at least one of these locomotives might still exist, I went to Ponta Delgada where the harbour-master told me that there were in fact two surviving. I found them in a scrapyard near the docks; and, later, their tracks, which were sunk several inches in topsoil. But after two days' work the locomotives were recovered and the site was cleared.

They were taken to a local museum where they are to be restored for permanent display as the remnants of Brunel's vision of a broad gauge network, and a lasting testimonial to the genius of one of the Victorian age's greatest engineers ●



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A carat or more—one in a million.

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Prehistoric discoveries in north-east Thailand

by Charles Higham and Amphan Kijngam

Artifacts and human remains uncovered from Ban Nadi's burial sites give an insight into the social customs of the Ban Chiang culture. The Professor of Anthropology at Otago University, New Zealand, and the director of the north-east Thailand archaeological programme describe their findings.

It is extraordinary that so little is known of south-east Asia in prehistory. Over a century has elapsed since the early exploration of prehistoric sites there. In 1876 J. B. Noullet collected an assemblage of artifacts from the 6 metre high mound of Samrong Sen, near Cambodia's great lake, and published his findings three years later in Toulouse. His finds were most intriguing: polished stone axes, complete and rather attractive pottery vessels, stone ornaments and a socketed bronze axe. Samrong Sen was examined again at the turn of the century, but to this day only its potential is well known.

One can appreciate why the French colonial administration in Indo-China tended to overlook prehistory. Samrong Sen is barely 100 miles south-east of Angkor, the seat of the Khmer empire. The Khmer monuments, distributed widely through much of Cambodia and adjacent countries, demanded attention. Before the Second World War Madeleine Colani indefatigably explored the rock shelters which fringe the Red River Valley to document the Hoabinhian hunter-gatherers, and several workers excavated the spectacular bronze-age cemetery of Dong S'ou. Until recently, the Hoabinhian, Dong S'ou and Khmer remains were the only widely known archaeological entities in south-east Asia.

The situation has changed dramatically during the last decade, for two reasons. First, the end of the recent conflict in Vietnam was followed by a renaissance of concern for the prehistory of the Vietnamese people. Excavations there have been numerous and extensive. Second, the construction of dams across tributaries of the Mekong river in north-east Thailand attracted international efforts to illuminate prehistoric settlement in areas endangered by flooding. The discovery and excavation of Non Nok Tha in 1966 and of Ban Chiang during the early 1970s attracted widespread interest and controversy. This resulted from the clear evidence at those sites for bronze and iron metallurgy and claims for a remarkably early chronology. The superb funerary pottery from Ban Chiang also attracted collectors and looting became a menace to Thailand's prehistoric heritage.

In consequence, King Bhumibol Adulyadej set in train the Thai Fine Arts Department's North-East Thailand Archaeological Programme. Aided by new laws to conserve archaeological sites, prehistoric research in Thailand has blossomed, as it has over the Annamite mountains in Vietnam. In 1979 we formulated plans for a major site survey and excavation programme in a broad tract south-west of Ban Chiang. The survey area, a small part of the extensive Khorat plateau, was chosen because it includes most of the major land forms represented on the plateau, from the marshy flood plain of Lake Kumphawapi, across the low terrace soils now under a carpet of rice fields, to the deciduous monsoon forests of the dry middle and upper terraces. The area is ideal for an archaeological site survey, but only during the dry season. In January and February the low terraces constitute a parkland of yellow rice stubble interspersed with trees. The evening preceding each day in the field was spent studying air-photos for likely sites. The following day we covered the area by Land Rover and on foot, calling when possible on village headmen for their local knowledge. On average we located a new prehistoric site every three hours.

The settlement pattern revealed a clear preference for both low terrace rice land and the confluences of small streams. This is the location of Ban Chiang and the pattern was mirrored in practically all other sites. There was no evidence for a site hierarchy in terms of size. Nearly all fell within a range of 1-3 hectares. The villages invariably described to us how any local digging encountered inhumation graves incorporating human remains with offerings of pottery vessels and jewelry.

Three particularly promising sites were selected for test excavation and one, Ban Nadi, was later to be the scene of a six-month excavation campaign. Excavating such south-east Asian sites is very demanding. The area's climate is dominated by the south-west monsoon. During May the long dry season ends abruptly with thunderstorms and intense rainfall when lakes swell and rivers flood. People naturally raise their houses on wooden poles above floodwaters, and there is little doubt that pre-



The excavation site, top, protected by its roof of rice thatch. The man in the foreground is moistening the sections. The marble bracelet on the wrist of the skeleton, above, is so small that the man must have worn it since childhood.

historic occupants of this area likewise lived above ground level. In consequence house foundations comprise postholes, and living floors do not exist. Ban Chiang and Ban Nadi were formerly villages of stilt houses, with parts of the settlement reserved for inhumation cemeteries. When we also encounter soils churned up over centuries by ground-nesting beetles, we realize that clear stratigraphy is the exception rather than the rule.

In this respect we were extremely fortunate at Ban Nadi. Being a low-lying site, it was subjected to recurrent flooding. Many clean silt levels laid down by floods have survived. Some such sand levels seal or are cut through graves, establishing a stratigraphic sequence.

The excavations began under perfect conditions. We first erected a roof of rice thatch, and placed electric lights fed by a generator into each square. Over six months we excavated to natural soil, a depth of about 16 feet. Eight levels were recognized, each reflecting changing patterns of site use. Five of the eight levels were clearly prehistoric, and finds paralleled the material culture from nearby Ban Chiang. The deeper

we went the more exciting excavation became, because it was clear that there was structure in the build-up of the cultural layers, and that each reflected changing patterns of activity.

In our level 4, about 8 feet below the present ground surface, we found a group of lidded urns. Usually such complete vessels are associated with adult inhumation burials, but not these. Instead, each contained the remains of an infant. This child-cemetery presented considerable demands on conservation, because the human remains came from fetuses and newly born infants. The oldest child was barely a year at death, and the youngest four or five months from conception. Yet each was buried with grave goods: minute bronze bangles, imported blue glass beads and iron knives and sickles. The iron was covered with rice grains, preserved by impregnation with rust. It seems as if each tiny corpse was covered with rice before the lid was put in place and the urn buried.

Given the interest in and controversy over the nature and date of metallurgy in north-east Thailand, resolution of the issues on this subject was one of our



Excavation work, deep in the ancient mound. A herd of cattle figurines moulded from clay, top left, found in one wealthy man's grave, still bear the fingerprints of the maker. They vary in length from 4½ to 6½ inches. The cord-marked pottery vessels, top right, were also interred and contained food offerings to the dead. The smallest pot is 3½ inches high.

and anklets were found, but they were rare. The stone bracelets were ground from marble and slate, neither of which is available locally. The few found were clearly very precious, since they had been repaired as often as three times.

One man was buried wearing 13 shell armlets. These still glint in the sun and must have been treasured, particularly since they were made of *Trochus* shell. This is a marine species and must have been brought from at least 400 miles away. We also found over 14,000 shell beads which probably also came from the sea. Of more local origin, but no less interesting, was the recovery of cattle, human, deer and elephant figurines made from clay. One man was buried with a veritable herd of miniature cattle. The most intriguing aspect of the shell and stone jewelry and the figurines is that they are for all intents and purposes restricted to the men, women and children in one part of the cemetery. This suggests that one social group was relatively richer than others.

Life was good, however, for all the prehistoric people of Ban Nadi. Our recovery of biological remains includes numerous rice grains and bones of fish, domestic stock and hunted game. There is no evidence for malnutrition at Ban Nadi, nor for ill-health or warfare. Some people lived even beyond 50, a ripe old age in a prehistoric society.

About 3 feet above natural soil we encountered another clay bronze-worker's furnace. This low level also yielded two stone moulds for casting an axe and a set of arrowheads and many crucible fragments. Indeed, bronze and crucibles were found down at the lowest part of the cultural deposits, but iron was absent there.

Eleven tons of material were shipped to New Zealand in November, 1981, including the precious radiocarbon samples, bronzes, rice remains and human skeletons. The metals are under analysis in London, and the rice is in the Philippines. We have received 12 radiocarbon dates from the New Zealand laboratory in Wellington. With the exception of four dates from one pit, all conform well with the stratigraphic facts. They also harmonize with recently obtained dates from other Thai and Vietnamese sites, and at last a consistent chronological pattern is emerging. Bronze was evidently being worked in both areas, in the same tradition, by 1500 BC or perhaps a few centuries earlier. The origins of this bronze working are not yet identified. The first iron objects, such as spears and bracelets, appeared in the richer graves from about 400 BC.

There soon followed local iron smelting, and evidence for deep-seated social changes. To this period belong the princes' graves of Dong S'on, rapid population growth, increased trade and the beginnings of state formation on the riverine plains of south-east Asia. But documenting these changes involves other excavations, no less intriguing than those at Ban Nadi ●

major objectives. As we excavated deeper in level 5 we encountered a series of most unusual small structures. They comprised blocks of partially fired clay, measuring about 18 inches across and up to 3 feet in depth. The interstices between the clay blocks were rich in charcoal, and each feature was surrounded by a concentration of charcoal and flecks of bronze corrosion. Our suspicions that these were to do with bronze casting were strengthened when we found first fragments of crucibles, and then two complete ones. These still had bronze scoria adhering to them. Then we found clay mould fragments for casting bells and bracelets.

These features ran across the entire excavated area. We had found not only the remains of prehistoric activity at ground level, but also the entire process of bronze casting. The clay features were clearly furnaces for heating the metal. Tuyères would have been necessary to bring the charcoal to a red-hot glow and generate sufficient heat to melt the copper and tin in the crucibles. Charcoal found deep inside the furnaces was collected for radiocarbon dating. This same level also yielded the

remains of iron and iron slag. Clearly, bronze was not the only metal in use.

The next level proved equally rewarding, because it transpired that the bronze working atelier lay directly over an earlier cemetery. There was also a change in pottery styles between the two levels, which hinted at a movement of different people into the area. This cemetery yielded 70 graves and provided insight into the nature of the prehistoric social system. We were now working in two parts of the ancient mound, each of which yielded burials covering the same time span.

The dead were buried prone, the head pointing to north or south. Each cemetery enclave contained the remains of men, women, children and infants. They were buried in rows, and as time passed burials were placed above earlier ones. On occasion graves had been opened for a fresh interment and earlier remains stacked neatly, after they had been disturbed. There had been a graveyard in this part of the settlement for about eight centuries.

Each individual was buried with grave goods. The entire limb of a pig or cow was usually placed in the grave—

nearly always the left fore-limb. Such evidence suggests that animal sacrifice was part of the ritual of death. Pottery vessels were also interred. Laboratory excavation of their contents reveals fragments of rice, tiny fish bones and in one case the bones of a pig. There is no evidence for coffins, but one boy was buried under a crocodile skin shroud.

It was, however, the personal jewelry and figurines which most excited our attention, because the richness varied markedly between the two burial areas. It is difficult to measure the relative value of objects when dealing with an extinct society. One approach is to consider the origin of the raw materials used. The greater the distance involved in transporting such goods, the more energy was used. This is one reason why bronze itself at Ban Nadi is so interesting. The Khorat plateau has no known copper or tin ores. These were available in the surrounding hills and were transported as ore or ingots to the sites of the Ban Chiang culture. The earliest burial phase at Ban Nadi yielded no bronze artifacts, although bronze wire was used to repair stone bracelets. Thereafter bronze bracelets

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FOR COLLECTORS

A gathering of crafts

by Ursula Robertshaw

The diverse objects illustrated on these pages have two things in common. They are all admirable examples of craftsmanship; and their makers have all at some time been helped in one way or another by Highland Craftpoint.

Twelve miles from Inverness in the village of Beaulieu is an attractive, obviously modern building which might be taken for a school. This is Highland Craftpoint's centre, opened in 1981. Inside are metal and ceramic workshops, a weaving unit, demonstration sites, exhibition galleries, a lecture and conference area and an extensive and growing library of books, papers and other material connected with the crafts, including video tapes.

Highland Craftpoint is funded jointly by the Highlands and Islands Development Board and the Scottish Development Agency to provide professional services to craft firms and individual craftspeople, advising on such things as marketing, packaging, technical developments and training. In the first two years of operation nearly 400 craftspeople from all over Scotland undertook residential courses, many of them at Beaulieu; and the centre also has the benefit of a visiting specialist service, with experts who can operate in a client's own workshop.

There are apprentice schemes, grants for research and development, and exhibitions open to the public in the summer. From May 31 to September 16 this year the exhibition Iron to Gold covers all kinds of metalwork.

Tutors for this spring's courses include Barbara Cartledge of Electrum Gallery, Bill Childe, head of Furniture Design at Edinburgh College of Art, Joe Finch, son and pupil of Ray Finch the potter, Ann Sutton, the weaver, and Malcolm Appleby, the engraver.

Highland Craftpoint's approach is hard-headed and practical, emphasizing the need for a realistic profit motive in addition to a concern for high standards of workmanship and design. Many Scottish craftsmen begin with having a main job—say, crofting—to which they add their craft as a means of supplementing their income. Such people often run into trouble when they try to earn a living from their craft alone. They are taught to assess correctly the cost of their labour, and of their overheads, all too often overlooked in amateur costing.

Discerning buyers have already come to realize that things made with skill by hand or with traditional tools do, and should, cost more than superficially similar objects made by mass production methods. With a craft piece you buy also something of the spirit of the maker.



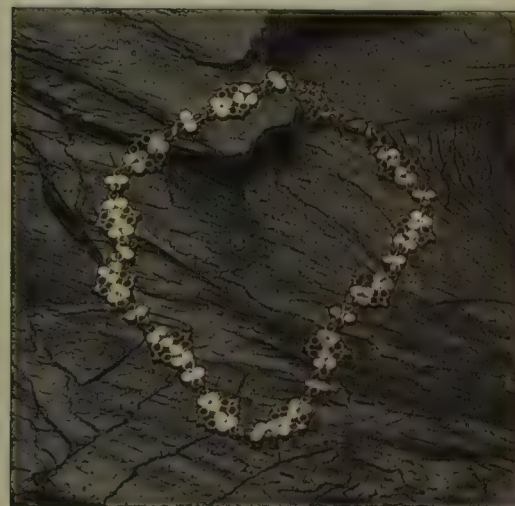
Paper-thin, turned bowl in "green" elm burr with natural, irregular edge, bark attached. £55 from Michael O'Donnell, The Croft, Brough, Thurso, Caithness.



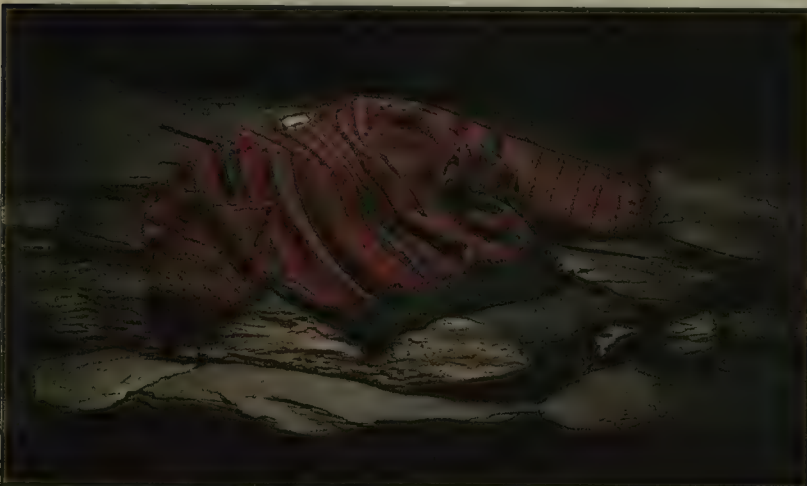
Apple jewel box, satinwood shell, yew veneered drawer faces, mahogany stalk, the drawers lined with suede. £450 from Bill Childe, 48 Candlemaker Row, Edinburgh. Other apple boxes in various woods and sizes from £150.



Noah's ark in pewter for the dolls' house. £18 from Hantel, Bruiach House, Kiltarlity, Inverness-shire.



Scrolled silver wire filigree necklace. £50 from Derek Prescott, Lochgoilhead, Argyllshire.



Batwing sweater, individually designed and made in many colour combinations. £41 from Margaret Hyne, Glenbuchat, Strathdon, Aberdeenshire.



Kitchen knife, hand-made, with Brazilian rosewood handle and blade of high carbon alloy tool steel. £55 from Bob Cleland, 16 Upper Milivaig, Glendale, Isle of Skye.



Blacksmith-made iron casket, waxed, polished and lined with suede. £2,000 from Denys Mitchell, Ragged School Forge, Roxburgh Street, Kelso, Roxburghshire.

Building society saving

by John Gaselee

Roughly half the population now has a building society account. Over the past few years building societies have expanded at an enormous rate and have persuaded a much higher proportion of the population to invest with them. They need every penny they can get from investors because as many as five investors may be needed to provide the funds to support one mortgage.

The building societies have scored in providing a convenient service with an attractive rate of interest. In many ways they have been in direct competition with the banks for deposit funds, and they have usually won. One of their great attractions is that unlike most bank branches they are open on Saturday mornings when many people find it convenient to invest or withdraw money. With a normal building society share account you can draw out money when you like (although a few days' notice may be required for large withdrawals). Some building societies are introducing cash dispensers and cheque facilities. In many ways, therefore, building societies are comparable to high street banks, and yet they pay interest on money which is, effectively, on current account.

When comparing building society investment with deposits in a bank, it is important to remember that banks quote their rate of interest on a gross basis—that is, without the deduction of any tax. This interest has to be declared on a tax return in the normal way and is subject to tax as investment income. Building societies' rate of interest is quoted *net* of basic rate tax. In practice, tax is not deducted at the full basic rate because, in conjunction with the Inland Revenue, a "composite" rate of tax is used. This is arrived at by taking account of the fact that some building society investors—including children and pensioners with modest incomes—do not pay tax. The idea behind the "composite" rate of tax is that societies pay that rate across the board on all interest paid out, so that the total tax should represent the amount which would be payable by individual investors. This means that anyone who is not a taxpayer may do better to invest elsewhere as it is not possible to reclaim the tax deducted from interest paid by a building society.

Societies have been trying to attract investments from children, but if a child is not a taxpayer the gross rate of interest paid on an investment account with the National Savings Bank will usually provide a better return. There are, however, two drawbacks to that type of account: interest is calculated only on the minimum balance for each calendar month whereas with a building society it is calculated daily, and interest from the National Savings

Bank is credited only once a year, on December 31, whereas building society interest is normally paid at six-monthly intervals. Furthermore, if you make a withdrawal from an investment account with the National Savings Bank you have to give one calendar month's notice, but most withdrawals from a building society can be made on demand over the counter.

Building society rates of interest, in common with rates paid by banks and some other institutions, are subject to fluctuation. It is easy to invest money at what looks an attractive rate of return (when market rates of interest are high), only to find some months later that the rate of interest paid has dropped dramatically. There is nothing unethical about this—building societies are non-profit-making and have to hold the balance between borrowing members and investing members.

This risk of a drop in the interest rate can, however, be quite serious in the case of "term shares", when a building society offers an increased rate of interest if money is invested for a fixed period. But it is only the *differential*, over and above the ordinary share rate, which is guaranteed.

If you aim to "lock up" funds and need a fixed return, it is probably better to use an institution such as Finance for Industry which advertises its rates of interest, for varying terms, quite widely. Or, of course, you can buy gilt-edged securities. If you hold them until the redemption date you are guaranteed whatever income is secured at the outset, and the "face value" of the security will be repaid at the redemption date. One of the advantages of gilts is that if the funds are needed earlier than expected the security can be sold in the open market.

Linking life assurance to building society investment can be attractive. Windsor Life Assurance Co pioneered the idea with the Bristol & West Building Society and this scheme is still the most popular one. The idea is that regular contributions are made which qualify for a "subsidy" from the Inland Revenue. After a small deduction to cover the cost of insurance, the balance is invested in a special account with the Bristol & West where it earns interest at a special building society deposit rate.

This type of policy runs for 10 years, but can be cashed earlier. Only for those who pay higher-rate tax may there be a tax liability on part of the value if the policy is cashed in during the first seven and a half years. If, however, you withdraw money during the first four years, there will be some deduction of the tax relief allowed.

Anyone between the ages of 12 and 75 can benefit from this type of contract and as the society looks upon policy holders as investors, they qualify for priority consideration when needing a house purchase loan.

Fiat's sparkling Uno

by Stuart Marshall

For Fiat, the Tipo Uno is almost as critical as the Maestro is for British Leyland. Fiat have been going through a bad patch—it happens to all car makers at one time or another—and are banking on the Uno to put new sparkle into their sales. I think it will.

In design it pioneers no new frontiers, but represents a good mix of common sense and up-to-date technology. The Uno is a hatchback with three or five doors, front-wheel drive, fully independent suspension, three different engine sizes, four- or five-speed gearboxes and a deliberately tall body. Like the perennially best-selling, though now aging, 127 it is intended to replace, the Uno is much larger inside than seems possible from the outside.

You could not call it conventionally beautiful, but it is pleasingly functional. Some inspired work in a wind tunnel has ensured that the Uno's aerodynamic drag—an important factor in fuel economy at motorway speeds—is the best in its class. As you sit in the plump driving seat and look through the large and sharply angled screen, the bonnet falls away to give outstanding forward visibility. The instruments are in full view above the steering wheel hub. All the minor controls are in two groups on either side of the wheel and within fingertip reach of the driver.

The Uno is now on sale across the Channel and will be in Britain by the summer at prices between those of the Panda and the Strada. No figures have yet been fixed but my guess is that the Uno will be in the £3,400 to £4,400 range. That will put it in direct competition with cars like the Metro, Fiesta and Talbot Samba, none of which is available with four passenger doors, though Citroën's Visa, the Renault 5 and the Peugeot 205 have them and are in the Uno's price class.

My only driving experience so far of the Uno has been in Florida, where Fiat flew two jumbo loads of pressmen to try the car. I drove a standard Uno 45 with a 903 cc, 45 horsepower engine and four-speed gearbox, and a fuel-

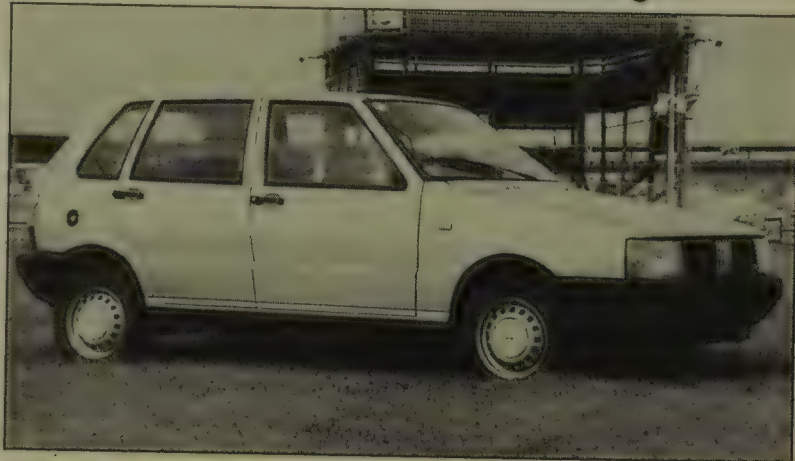
miserly ES with a higher compression 903 cc engine and five-speed gearbox, both on the road, and a five-speed, 55 horsepower Uno 55S on Daytona Speedway.

The 55 mph limit on US roads makes it difficult to appreciate how a European small car will behave in its own habitat, though I managed to find some rough tracks on which Uno rode with astonishing comfort. On the highway it rolled along with minimal engine, wind or road-induced noise and parked most nimbly. In the pouring rain the single wiper kept the screen clear and the handling and roadholding seemed as good as ever.

Driving a cheap family car on a race track does not mean much. It is amusing to push it harder than you would dare on the road, knowing that there is plenty of safe recovery space on the grass. Not so funny was the way some of my Continental colleagues (who had earlier hijacked all the fastest Uno 70 cars instead of sharing them equally) tried to prove that the only difference between themselves and Jody Scheckter was that he drove a Formula One Ferrari. Demented chimpanzees would have driven more sensibly but at least they proved that the Uno, even when most unreasonably provoked, was stable and good-natured.

But to get back to the car. Uno is a couple of inches over 12 feet long—the same as the 127—but has nearly 6 inches' more wheelbase, which accounts for its excellent ride in the back as well as the front. I am 6 feet 2 inches tall, but managed to settle nicely behind the wheel with ample clearance between head and roof. Even the cheapest Unos have rear seats that fold down in two sections.

Fiat say they have designed out of the Uno the nooks and crannies where corrosion starts. Vulnerable body parts are made from zinc-coated steel and the car is painted in a brand new, £30 million plant said to be the world's most effective. Future developments include a diesel and a sporty model with turbocharged engine, followed by an automatic with a completely new kind of transmission.



The Tipo Uno is spacious inside, compact overall and shaped for motorway economy.

A pageantry of castles

by Ursula Robertshaw

This year has been designated the Year of the Castles by the Wales Tourist Board, and more than 150 events have been arranged through the season, taking place in over 50 castles or ancient houses. There are musical performances and all kinds of historical fun (details from the Wales Tourist Board at Brunel House, 2 Fitzalan Road, Cardiff CF2 1UY).

The Welsh have been rather generous in their choice of date inasmuch as 1983 is the 700th anniversary of the fall of the Welsh stronghold of Dolwyddelan, once the focal point of communications in Snowdonia and guardian of the road to Gwynedd. Its fall signalled the collapse of the political independence of Wales.

Dolwyddelan Castle still stands, dominating the valley through which runs the A470 from Blaenau Ffestiniog to Betws-y-Coed. For after the English captured it, it was refortified by Edward I who probably built a second rectangular tower; and centuries later the Victorians restored the walls, so that now a visitor with enough puff can enjoy some remarkable views from the battlements, over the valley below or across to the buttresses of Moel Siabod.

For my exploration of Welsh castles I had chosen to stay at Bodysgallen Hall hotel at Llandudno. Not only is this well placed to cover with ease the entire northern group of castles, it is also a historic house in its own right and a beautiful one. Its 13th-century tower is said to have been used as a look-out to warn occupants of nearby Conwy Castle of impending danger. It is set in 7 acres of lovely gardens and has standards of comfort and good food that may easily tempt visitors just to stay put; but the castles have lures of their own, not to be ignored.

From Bodysgallen in an admittedly packed two days I visited seven castles, beginning with probably the best known of all, Caernarfon. This was Edward I's last great castle, begun in 1283 to symbolize the final victory of the English and intended as the vice-regal centre of the new order in the ancient centre of Gwynedd. It was both fortress and palace, and was described by the Welsh naturalist and traveller Thomas Pennant in 1774 as "the most magnificent badge of our subjection". It was to be the official residence of the King's chief administrator in Wales and the base for the first Prince of Wales, who was by tradition presented to the people from the castle as one born in Wales who could not speak a

word of English. But in fact the grand apartments were hardly used; the court moved back to England, and 10 years after its completion the castle was sacked in the rebellion of 1294. The Prince of Wales, invested at Nefyn in 1301, never returned to Caernarfon.

By 1295 the revolt had been put down and Caernarfon remained in English hands despite attacks by Owain Glyndwr in 1403 and 1404. It was taken by the Parliamentarians in the Civil War and orders were given for its demolition. These were never carried out, but neglect and the Welsh weather reduced the castle to a roofless near-ruin. Restoration began in the 1840s under the direction of Anthony Salvin and continued through the century. By 1911 the castle was fit to see the investiture of Edward, later Duke of Windsor, who was only the second Prince of Wales to be invested within the Principality; and 59 years later the same ceremony performed with Prince Charles at its centre and recorded on television made the magnificent castle familiar to millions. It still tops the list of Wales's historical attractions.

Compared with Caernarfon, Beaumaris Castle, across the Menai Strait on Anglesey, appears at first almost bijou; but this is an illusion created by its unimpressive situation, at the end of

the main street of the charming little resort with its early Victorian terraces. Its plan also is deceptive, for this, the last and largest of Edward's castles, has a symmetrical concentric design which disguises its huge size: four tennis courts can be—and until quite recently were—comfortably accommodated within its walls.

Beaumaris was built over a period of about 35 years beginning in 1295, in response to the same 1294 rebellion, by Madog ap Llywelyn, during which Caernarfon had been sacked. Its design consists of a surrounding 18 foot moat with its own protected access to the sea; an outer, many-towered defence wall with an estimated 300 firing positions at several levels; and a taller inner ward enabling missiles to be fired over the heads of the outer walls' defenders. In addition an invader would have faced 14 separate obstacles before entering the castle, including a drawbridge, several massive doors, three portcullises and three groups of murder holes down which boiling liquids could be poured, missiles dropped or weapons discharged.

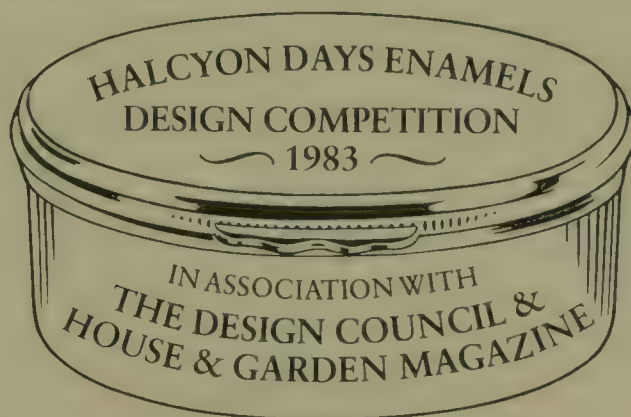
Money ran out and Beaumaris was never finished, but it is considered the best concentric castle in Britain.

Dominating the little seaside town of Criccieth, high on a rocky knoll ➤➤



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Exploring Malaysia's east coast

by Margaret Davies

above the bay with its small jetty, is Criccieth Castle. It is in origin a Welsh princes' castle, part of it built by Llywelyn the Great in 1239, part by his grandson, Llywelyn the Last. Edward I took it over in 1283 and refortified it, and it was captured and partly demolished by Owain Glyndwr in 1404. Today it is a romantic ruin, well worth the steep scramble up to it—quite apart from the wonderful views to be enjoyed as you get your breath back.

South-east across Tremadog Bay is Harlech, one of the most spectacular of Edward's castles. It is late in period, dating between 1283 and 1289, and is set on an outcrop of rock round the foot of which the sea, now receded, once lapped. On the west side is a fortified stairway, dropping a sheer 200 feet to the base of the cliff, where the sea once enabled supplies to be brought in. This "Way to the Sea" proved its worth in 1294 when it enabled Harlech to stand firm against Madog's rebellion and blockade. Owain Glyndwr took the castle in his *annus mirabilis*, 1404, and installed his court and family there for five years. There, too, he is said to have crowned himself Prince of Wales.

Rhuddlan is situated 3 miles south of Rhyl on the A525. This was Edward's second castle, begun in 1277, Flint being the first. It stands on the banks of the Clwyd which had to be diverted to conform to the principle of seaborne access that the King insisted on. This entailed the building of a deep-water canal over nearly 3 miles, a work that took three years. The river follows Edward's "new" course to this day and until 100 years ago enabled Rhuddlan to count itself a port.

I ended my tour with Conwy, surely the most perfectly sited of the Welsh castles, sitting within its encompassing walls, $\frac{3}{4}$ mile in circumference, on the Conwy estuary.

Conwy was a fortified town, not just a castle, constructed to keep the Welsh out and the English safe within. Building of the whole complex took 36 months only, between 1283 and 1287. Its design is linear, with two lower barbican outworks, one at each end, and a cross wall within dividing the interior, each ward of which would be independently defended.

On my journey I had with me the *AA's Castles in Wales* by Roger Thomas, produced in conjunction with the Wales Tourist Board at £9.95. This is an essential *vade-mecum*, a book that enjoyably illuminates English-Welsh history. It is amply and beautifully illustrated, with maps showing the location of the castles; and as you travel cross-country from one to the other, you will have the added bonus of seeing for yourself just how lovely is the land of Wales ●

Bodysgallen Hall Hotel, Llandudno, Gwynedd (0492 84466/7).

Fishermen landing their catch is one of the familiar sights of a seaside holiday the world over. But when the sea is the South China Sea and the fishermen are Malay, the catch will probably be shark which you can then, if you have a strong stomach, watch being gutted and, if your sense of smell is not too finicky, see drying in the sun. Shark fins, narrow strips of shark meat and other small fishes, laid out on wooden planks, do not take long to dry when the temperature is hovering around 90°F, but they give off a powerful aroma in the process and I shall not soon forget Beserah, a fishing village on the east coast of Malaysia.

I was spending a few days at Kuantan, capital of the state of Pahang, a region in which rubber, rice and coconut play a vital part in the economy and one endowed with superb beaches of cream-coloured sand stretching for hundreds of miles. Kuantan is an expanding town with a population that has increased tenfold in a quarter of a century to 122,000 people. So far it remains almost unmarked by tourism. The town market, with a bewildering array of exotic fruit and vegetables set out beneath multicoloured, striped umbrellas, caters for the local people. So does a somewhat rudimentary open-air restaurant alongside the Kuantan river where I sampled and enjoyed the unfamiliar flavours of many of the local dishes.

It was a far cry from the sophisticated comfort of the Hyatt Kuantan where I stayed. This attractive resort hotel, situated on the outskirts of Kuantan on Telok Chempedak beach, with a backcloth of dense forest, is perfect for a relaxing holiday away from the world. If you feel energetic there are facilities for tennis, squash and water sports and a golf course near by. If not you can loll on the beach in the shade of the casuarina trees or dangle your feet in the swimming pool from a stool in the swim-up bar.

The pool is the focal point of the hotel, with low buildings clustered round three sides and the beach on the fourth. The interior decoration has a strong Malaysian flavour, achieved by the use of batik hangings, cane furniture and wood panelling. This is echoed in the informal setting of the Kampong restaurant and the dark panelled elegance of Hugo's, the main restaurant which specializes in French cuisine. The Kampong, which is built on stilts over the beach and is open to the sea breezes, specializes in fresh seafood and offers a wide range of dishes from all the countries of south-east Asia.

Visitors from the West, understandably anxious not to forego a minute of the lotus-eating life, will probably arrive at Kuantan by air, be whisked



Morning shopping in the fruit and vegetable market in the town of Kuantan.

straight off to their hotel and so miss the opportunity of getting to know more of Malaysia than can be gleaned from life at a resort hotel. Circumstances decreed that I travel both to and from Kuantan by road.

I flew in by Cathay Pacific to Singapore's impressive new Changi airport and was swept even more impressively into the town along the new East Coast Parkway at a speed that must be the envy of any city plagued by traffic jams on the route from its airport. A short stopover in Singapore revealed it in the grip of a building epidemic, with soaring hotel and office blocks springing up in the centre. There was just time for a slightly hair-raising trishaw ride through the evening traffic to the Newton car park open-air restaurant where delicious Chinese food is served from dozens of small booths.

Next morning I set off for Kuantan through the pleasant countryside outside the city to reach the causeway which links Singapore with the mainland of Malaysia. Once across you are in the town of Johore Bahru, capital of Johore State, where a century of British influence on Malaysian life immediately becomes apparent. Not only is English widely spoken, it has also infiltrated the Malay language as you notice from the many signs along the way. The spelling may be idiosyncratic but there is no mistaking the meaning of *restoran*, *teksi*, *klinik* and *stesyen*.

Away from the town the road leads through the rubber plantations—mile after mile of slender trees with dry, scrappy vegetation and an occasional glimpse of a figure collecting the latex which flows from cuts made in the trunk into the cup attached to every tree. Rubber is one of Malaysia's main agricultural products and a vital foreign exchange earner. The region is not highly populated and there was little sign of life, apart from a few wandering sheep and goats, until the road reached the town of Mersing on the east coast. We stopped here for a simple lunch of fish and rice at one of the government rest houses before continuing along the coast road to Kuan-

tan. The journey took six hours and was something of a test of stamina behind a Malay driver who regarded irregularities in the road surface as a challenge rather than a reason for slowing down. However he certainly averted the risk of his passengers falling asleep and missing the sights.

Kuantan is not a place for action-packed holidays but there are excursions to be made to nearby *kampongs* where, during village festivals, you can watch displays of kite-flying, top-spinning and shadow play. You can visit various cottage industries and watch batik cloth being dyed, silk fabric being woven with gold and silver thread into intricate designs, filigree silverware being made and pandan leaves being woven into hats, mats, bags and baskets. Within easy reach are the royal town of Pahang, a Hindu temple, a tin mine and, for the adventurous, a trip up river to Lake Chini which, according to legend, contains a sunken city guarded by a monster.

On the journey back from Kuantan to Kuala Lumpur the road climbed quite steeply over the central highlands and at one point plunged through a tunnel inside the mountain. It emerged beside a long straggle of fruit and vegetable stalls which must constitute the shopping centre for the surrounding villages. There was no time for sightseeing when we reached Kuala Lumpur but the raised motorway did at least afford us a view of some of the capital's main buildings including the amazing railway station, built in 1910 in the style of an Indian fort.

It was a flying trip which left me quite breathless, but eager to return.

Both Speedbird and Kuoni feature holidays in Kuantan at the Hyatt Hotel with scheduled flights by Malaysian Airline System, departing from London on Friday evening and returning on Sunday morning. Prices start at £625 (Speedbird) and £611 (Kuoni) for seven nights, with seasonal variations ●

Malaysian Tourist Development Corporation, 17 Curzon Street, London W1 (tel 499 7388).

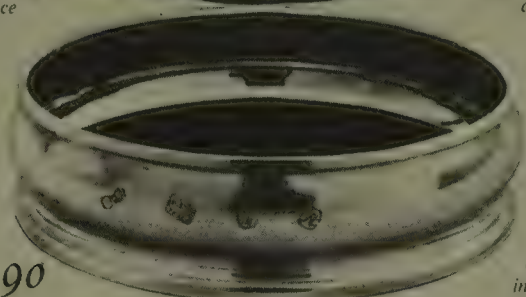
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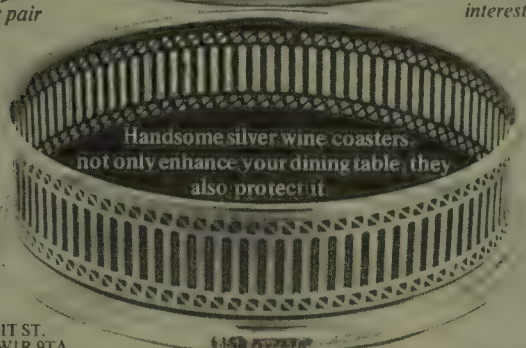
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THE ULTIMATE DRIVING MACHINE

Second wines

by Peta Fordham

One of the interesting developments in the French wine trade in recent years has been the appearance of "second wines" from châteaux of high repute. But what exactly is meant by a second wine and why are they being made?

The conclusions reached, after consultation with many other experts, by Green's of Royal Exchange, a firm with a high reputation for clarets and who have been interested in the whole subject for some time, emphasize the necessity of keeping, in the second wine, a real relationship with the first-label wine and at least some echo of its greatness. In other words, it must be tied firmly with the "style" it supports. Thus the first rule is that the wine must be made solely with grapes from the same vineyard, not even from those grown on adjoining property under the same ownership. It must be made in the same *chai*, under the same winemaker's close supervision. It will naturally be carrying the same *appellation* as the first-label bottle, which assures that no wine from outside is ever used.

This at once suggests to the astute that the creation of these wines is an excellent way to absorb surplus production, and of course it is. But nothing is ever as simple as that. I remember talking to a leading grower in Bordeaux a year or two back and complimenting him on a magnificent vintage. "Ah," he said, "but it does not do to make too much top-class wine." This I took at the time to be the usual Bordeaux gloom; but as this firm was about to launch at least one second wine (now more), all carrying the firm's name overseas, I now see his point: prices of the top wine thus remain firm!

But probably the compelling reason is the production revolution in France, which now makes much more good wine than formerly due to improved yields, new technology and a response to the world's ever-increasing demand. Also, with California's growing challenge, it is no bad thing to have a really good claret, truly French, undercutting the highly priced American rivals.

How? One must consider how the French market works. A good year is not necessarily a big one and a big one is not necessarily a good one. One can spot fairly easily by the second-wine vintages offered the likely size of the crop in which, of course, the first-label wine must take top priority. But there has been a lot of wine about. Despite everything said by various pessimists, Bordeaux has had a thoroughly successful decade. In every property there will be local variations in the way weather and other factors have affected the grapes. A severe hailstorm can mutilate a few rows of, say, the Merlots while leaving the general area untouched. I remember the terrible sight

of a striped Moulis vineyard, with the pattern formed by a freak visitation of pigeon-egg sized hail, so heavy that it had destroyed the very vines for at least a year. Or the year may not have suited the Cabernets, a rather temperamental grape, growing often on the higher slopes. So, whenever the final *assemblage* of the great wine is made, there will usually be, in addition to straightforward surplus, a few vats that do not quite satisfy the perfect standards of the winemaker. Here is very good wine, not perfect enough for the ultimate accolade of the first-label but capable of being blended into a château-second instead of being sold to a *négociant* to mix with his own blend.

The second wine will therefore have a close resemblance to the first-label wine and be a great deal cheaper, forming a good incidental bit of advertising for the château whose name it bears, as the drinker may well wish to compare the first-label with it.

The whole thing looks successful, and is a good field to explore. Nor need one's inquisitiveness be confined to our definition of second. No château of repute is going to let out under its name wine that lacks quality. Here, for the moment, are some of the recently tasted wines which are true seconds by the previous criteria.

Clos du Marquis 1979, second wine of Léoville-Las Cases. This hits the palate briskly. A very good wine in the making but needs keeping two or three years, probably the latter. Good for laying down?

Château La Gombaude 1979 (Château Lascombes). This is a new arrival, good, sound and reasonably ready. I had a first-label wine of another year and the resemblance was remarkable. Domaine de Fontarny 1979 (Brancantenac). A most palatable wine, soft and full, ready with plenty of reserve. Both these last two were very "Margaux" on the nose.

Réserve de la Comtesse 1980 (Château Pichon-Longueville). Another fairly new arrival, a bigish wine for the future, at present with the characteristic Pauillac stoniness, nose not yet showing much, but with plenty of fruit and already a long finish.

La Parde de Haut-Bailly 1980 (Haut-Bailly). Yet another new one. How charming these red Graves can be! Good colour, nose true, softens in the glass already and has a long, soft finish.

It will be interesting to follow the future of these wines. They should do well as purchasers will be getting high-grade wine at reasonable prices.

Wine of the month

I am not usually a lover of Bourgogne-Aligoté; but Adnams' 1979 from Pierre Cogny is truly exceptional. It comes from 80-year-old vines and has enormous richness and depth. Quite an experience. £64.20 a case, £5.35 a bottle including VAT and delivery ●

The Dog-Star and its Pup

by Patrick Moore

"Twinkle, twinkle, little star,
How I wonder what you are..."

So runs the old rhyme. And stars do twinkle; there can be nobody who has not noticed it. Some stars twinkle more than others, but there is no star which shines with a completely steady light.

In fact, twinkling or scintillation has nothing to do with the stars themselves. It occurs because starlight has to come to us by way of the Earth's unsteady atmosphere which, so to speak, "shakes the light about" and causes the twinkling. From space, or from the surface of the airless Moon, there would be no such effect.

It is easy to see that a star which is high in the sky twinkles less than a star which is low down. The reason is straightforward enough. At low altitude the star's light comes to us through a thick layer of the Earth's atmosphere, whereas from near the zenith or overhead point the layer which has to be traversed is much less.

It is often said that a planet can be distinguished from a star because it does not twinkle. This is not entirely true. When a planet is low over the horizon, twinkling can be quite noticeable, though it is certainly less than with a star—while a star appears as a point of light, a planet shows as a small disc.

The stars have different surface temperatures and therefore differ in colour. Our yellow Sun has a surface temperature of nearly 6,000°C. Blue or white stars are hotter; stars which are orange or red are cooler.

Of all stars the supreme "twinkler" is Sirius in Canis Major, the Great Dog. It is easily found because it lies in line with the three stars of Orion's belt, but in any case its brilliance makes it unmistakable, though it cannot match some of the planets—Venus and Jupiter and Mars at its brightest. Sirius lies well south of the celestial equator and therefore always seems rather low down over the British Isles. This, together with its exceptional brightness, causes violent scintillation, and Sirius seems to flash various colours of the rainbow, even though it is in fact a pure white star.

There is an interesting mystery here. Ptolemy (Claudius Ptolemaeus), the last of the great astronomers of classical times, said that Sirius was red. Ptolemy, who lived from about AD 120 to 180, was unquestionably a careful and accurate observer. Moreover, Lucius Seneca, about a century earlier, also said that Sirius was deep red. Much later, around AD 950, the Arab astronomer Al-Sûfi drew up a catalogue of stars, and said nothing about Sirius's colour, so we may assume that he saw it as white as it is today. Either Ptolemy and Seneca were wrong, or else something very strange happened to Sirius

between the years 180 and 950.

We could perhaps find an explanation in the strong twinkling of Sirius. To go into a little more detail: the Earth's atmosphere acts rather like a prism, bending the various colours in increasing amounts from blue and violet at the short-wave end of the spectrum through to red at the long-wave end; therefore, as the rays of starlight pass through the atmosphere they suffer spreading out or dispersion. This accounts for the multi-coloured flashing of Sirius, not nearly so noticeable with other stars because they are so much fainter. Yet this does not seem to be the answer so far as Ptolemy is concerned, because he lived in Alexandria, where the latitude is only 31° north, and Sirius rises much higher in the sky than it can ever do from Britain—and the twinkling is correspondingly less.

However, Sirius is not a solitary traveller in space. It is accompanied by a faint companion with only 1/10,000 the brightness of Sirius. Since Sirius is called the Dog-Star, the companion has been nicknamed the Pup. At first it was assumed to be cool and red but in 1915 spectroscopic observations by W. S. Adams in the United States showed that its surface is hotter than that of the Sun. The Pup is white. And if it is hot and faint, it must be small, with a diameter of only about 26,000 miles—less than that of a planet such as Uranus or Neptune. Yet its mass is almost the same as that of the Sun, and the density must be enormous.

The star had been a red giant, as Betelgeux is today, and, after a long and complicated series of nuclear reactions, it was transformed into a very small, super-dense "white dwarf". All the constituent atoms are broken up and packed together with almost no waste space.

Now let us look back at the system of Sirius. The Pup is a white dwarf, so that it must have passed through its red giant stage. Can this explain the colour as described by Ptolemy?

It sounds an attractive theory—but it simply does not stand up to analysis. For one thing, the combination of the present Sirius with a red giant Pup companion would mean that the total light would be much greater than that of the planet Venus, and the star would be visible in daylight; the old astronomers would certainly have described any such thing. Second, the time-scale is all wrong. Though the transition from red giant to white dwarf may be fairly quick by cosmic standards, it would take many thousands of years.

So, all in all I think we must resign ourselves to the fact that there has been no change in historical times, and that Ptolemy was either wrong or else has been misinterpreted. There is no scientific explanation of how Sirius could have changed from red to white over so short a period ●

Locating scarce plants

by Nancy-Mary Goodall

Those of us who love to read about gardening often come up against a problem. We fall in love with a plant from a description or photograph but we cannot find it on sale at any shop or garden centre. Some plants may be available in one district but not in another or there may be difficulty in propagating particular ones in quantities for large-scale retailing. If you are an adventurous gardener this is frustrating—as it is for the specialized nurseryman who has your plant for sale but may go out of business because he cannot make contact with prospective buyers.

Realizing this difficulty, a group of Nottingham members of the Hardy Plant Society set themselves the Herculean task of compiling a directory, published in 1978, taken from the catalogues of about 70 reliable nurseries. It listed all the hardy herbaceous plants within a modest price range. Now the *Hardy Plant Directory* is in its third edition, with plant listings taken from more than 90 nurserymen's catalogues. It costs £2 a copy to members of the Hardy Plant Society and £3 to non-members and is obtainable from Mrs Joan Grout at Colt House, Thurgarten, Nottinghamshire, herself a special-

ist in plants with variegated foliage. You can join the Hardy Plant Society and benefit from its many activities by applying to the secretary, Mrs Barbara White, at 10 St Barnabas Road, Caversham, Reading, Berks.

To help the newly founded National Council for the Conservation of Plants and Gardens, who have recommended the directory to their own members, the format of the new edition has been changed to show at a glance, region by region, where plants have become hard to acquire.

While visiting a garden last summer I noticed a lovely plant that I had never grown: *Codonopsis clematidea*. In his *Perennial Garden Plants* (Dent £14.95), Graham Stuart Thomas describes it as "a nodding flower. . . these pale china blue bells have a most wonderful surprise when lifted up—the centre of orange and maroon exceeds all imagination. A sound perennial on well-drained soil making a good clump of greyish green rounded leaves." There are 10 other kinds of *codonopsis* in the directory. Latin names are used and there are no descriptions of the plants, as it is intended to supplement the information you find elsewhere.

As another example there is a plant called *Cimicifuga racemosa* or bugbane. In spite of its name, and the

names it has in its native North America—black cohosh or black snake-root, from its supposed powers as an antidote to rattlesnake bites—it is a beautiful plant with long, tall spires of white flowers that need no support and, in late summer, rise gracefully from clumps of fresh green foliage. It is ideal in cool, moist positions such as light woodland where there is a stream running near by. Turn to the plant name in the directory and you find that four species of *cimicifuga* are offered: *C. racemosa* Elstead is obtainable from Treasures of Tenbury, Tenbury Wells, Worcs; all four species can be bought from Perryhill Nurseries, Hartfield, Sussex. Most of the nurseries will send plants by post.

Sometimes a plant may be stocked by only one nurseryman in the country. That great old firm, Thomas Carlile, Twyford, Berks, is the sole listed supplier of my old favourite, *Gaura lindheimeri*, a plant that thrived in my last garden on a dry chalk soil where for weeks its flowers looked like a cloud of small white butterflies.

If you prefer a brighter bloom with a strong, definite shape, more than a page of red-hot pokers or kniphofias are listed. Fiery Fred, a good red, comes from two nurseries in the Midlands and several growers stock the old,

tall Royal Standard with its well known yellow, red-tipped flowers. It is long-flowering and reliable, as is Samuel's Sensation with its scarlet flowers. Newer to gardens is the smaller, more elegant *Kniphofia galpinii* and its hybrids, all having grassy leaves and slender spikes which vary in colour from bright orange and coral red to the creamy white of Little Maid. This is a miniature of the tall, "white-hot" poker, Maid of Orleans, and there are lime and green and yellow varieties in all sizes. Kniphofias come from South Africa where winters are milder, so in autumn remember to tie up the leaves to form little tepees which will serve to protect the crowns from frost and waterlogging.

Another showy group are the oriental poppies, *Papaver orientale*, flowering in May with huge scarlet, crimson, pink or white blooms. They soon die back and their empty spaces can be hidden by later flowering, non-climbing, herbaceous clematis. Among those listed in the directory are forms of *Clematis heracleifolia*, 3 feet, from China; Wyevale, a clear blue; *C. integrifolia* in indigo, pale blue or sugar pink; and *C. recta*, with clouds of white flowers followed by fluffy seed heads, the last two of which need some support from twigs or shrubs.

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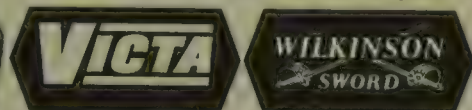
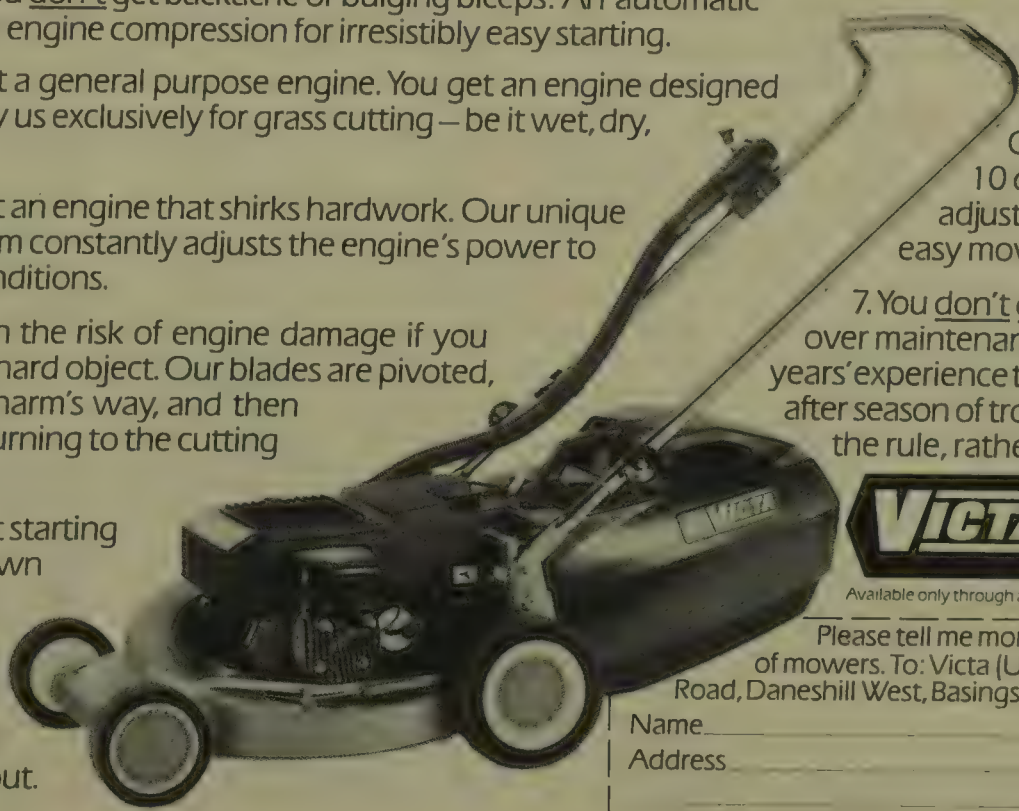
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The demise of Rhodesia

by Robert Blake

Under the Skin, The Death of White Rhodesia

by David Caute
Allen Lane, £14.95

The history of the white tribe's cruel, ruthless, and in the end unsuccessful, rearguard action against the equally cruel and ruthless uprising of the black tribes in what used to be called Rhodesia would be worth writing if the documentation existed. It probably does not. The Rhodesian ministers and civil servants would not in 1980 have left their secret and sensitive papers for the benefit of Mr Mugabe and Mr Nkomo. Nor is it likely that any impartial historian will have the run of the documents on the other side insofar as there are any. The story of this tragic and horrifying episode must at present be based on anecdote, memories, personal impressions and newspaper cuttings, especially from the *Rhodesia Herald*.

But it would be possible to write it in a more lucid, comprehensible and chronological form than David Caute, a former Fellow of All Souls, has managed to achieve. His book consists of some 440 pages of episodic journalism. There are "parts" but no chapters. There are few dates, other than the year at the top of the page, little structure, no bibliography, no references, no index. The lack of the latter is particularly regrettable and discredits both publisher and author. The book gives the impression of being written by a middle-aged man in a hurry who wants to get something out of his system and has an urgent deadline. The style is calculated to set one's teeth on edge. Bishop Muzorewa is "the Bish" and so on. Fellows of All Souls of Caute's generation—he was born in 1936—were an odd lot; trendy left-wingers of the late 1950s and early 60s, they have become outdated as rapidly as the pop groups of the same period.

One would not expect an observer of the Rhodesian scene with this sort of background to have much sympathy with any of the white politicians. Garfield Todd—the book is dedicated to his daughter—is one of the few who comes in for some praise, and he certainly deserves it. If ever a man and his wife have given their all for a country to which neither belongs by birth, the Todds are that couple. The story of his arrest by the security forces as late as January, 1980, is one of the more bizarre episodes in this strange saga. Caute is acid about most of the "settlers", to use a word which annoys them. Certainly the Smith régime spawned some grotesque figures. I met many of them myself while I was writing a history of Rhodesia—Lardner Burke, P. K. Van der Byl for

example—but I knew them in the early 70s when all was going well for "Smithy". No doubt they became even more grotesque when the heat was on, and I would not quarrel with Caute's general picture of what they were like, although it seems to be obtained largely by selections from tape recordings, of which one hopes the talkers were aware.

Chaotic and incoherent though this book is, it does convey a vivid impression of what those dreadful years between 1976 and 1980 must have been like. For there is no question that the guerrilla war which took place was one of the utmost brutality on both sides. It is to Caute's credit that, although the pieces which form the basis of his book were largely written for *The Observer* and the *New Statesman*, organs tending to regard most African blacks as good and most African whites as bad, he does not pull his punches about the appalling atrocities committed by the forces of ZANLA (Mugabe) and ZIPRA (Nkomo). His account of the slaughter at the Elim Pentecostal mission in June, 1978, is one of the most sickening stories I have ever read. One is reminded again and again of the "rebellions" of 1896 in both Mashonaland and Matabeleland—reminded, too, of the ferocious vengeance taken by the whites in those days, just as it was taken 80 years later. Caute describes the "massacres" of Nyadzonia in 1976 and Chimoio in 1977. Both were camps in Mozambique and the Rhodesian government, like the Israeli, took the view that destruction of a hostile base outside one's frontier was a legitimate move. Both camps were military training centres but ZANLA's women and children were there, too, although they should not have been. The ensuing slaughter was horrible—some 1,200 in each case; no attempt was made to discriminate between combatants and, as no doubt the author would say, "nons".

The value of Caute's book is analogous on a smaller scale to that of Carlyle's history of the French Revolution. Carlyle wrote in a repellent style, was frequently inaccurate, and made no attempt to analyse causes and consequences. No one nowadays would read it as a serious historical account of that convulsive and traumatic series of events. Yet it gives one the "feel", as no other book has ever done, of what a revolution was like. Caute, unlike Carlyle who had to make an effort of imagination, personally saw and spoke to people involved and experienced something of the horror of this barbaric war. He, too, conveys in his disjointed, rather feverish, snapshot style, a vivid and memorable picture. His book is not history but it may well be material for future historians, although they would be wise to check his facts.

I hope Caute will not abandon the subject of Zimbabwe. Matabeleland is the place for him to revisit. I cannot wait for a picture from his pen of the Pax Mugabe.

Recent fiction

by Sally Emerson

The Little Drummer Girl

by John le Carré
Hodder, £8.95

The Philosopher's Pupil

by Iris Murdoch
Chatto, £6.95

In Search of Love and Beauty

by Ruth Praver Jhabvala
John Murray, £8.50

John le Carré had intended to continue writing tales of Smiley and Karla until his dying day. However, it seems that the huge success of Alec Guinness as Smiley in *Tinker, Tailor, Soldier, Spy* took the character into the public realm and le Carré, a secretive man, found he could no longer summon up his Smiley, only the Alec Guinness version. In his latest novel, *The Little Drummer Girl*, Smiley and Karla are nowhere to be seen. Instead its central character is an unsuccessful, left-wing English actress, Charlie, who is picked by Israeli intelligence, trained as a double agent and infiltrated among Palestinian fighters whom she helps to destroy.

Charlie sounds heroic but she isn't at all. She is a silly, impressionable girl, a doll the Israeli men animate rather than a person. Even her language is absurd—at one point she talks of "dishy scars"—and all her attitudes and talk seem to be those of the 60s rather than the 80s in which the novel is set. She endangers her life for the Israeli terrorists without believing in their cause. She does, however, find the Israeli who teaches her attractive although they don't make love until near the end of the novel. Meanwhile, there is hardly a hint of eroticism or passion although we are told that Charlie is promiscuous and passionate. If it is her need for a master/slave relationship which motivates her, as John le Carré seems to suggest, he should have gritted his teeth and added some primeval passion to his cool cat's-cradle of a plot. Charlie is clearly based on women like Patty Hearst, who, because they have little identity or purpose, can easily be brainwashed, especially by the men they love. Like Smiley, John le Carré is not good on sex and love and women.

Apart from the central problem of Charlie the novel reads like a dream, a complex ballet of international terrorism. The author comes down on neither the Israeli nor the Palestinian side but presents both cases with understanding and compassion. As usual, he makes scene after scene come alive, in particular the interrogation episodes which are brilliantly handled. It is an ambitious, audacious novel, written so smoothly that in spite of its irritating central character and its 430 pages it does not seem too long.

Iris Murdoch's *The Philosopher's Pupil* is not such a smooth read. You need all your wits about you to remember who did what when and who is related to whom and whether so and so is in love with so and so or not. Take these two sentences early in the novel: "The Rozanovs went to America where Linda later died leaving a daughter with whom, rumour had it Rozanov never got on. The daughter married an obscure American academic called Meynell; she died and he either died or vanished, leaving behind a child, the little neglected waif before mentioned, about whom, it appeared, Rozanov cared even less."

The novel's central character is the elderly philosopher Professor Rozanov who wields power over the inhabitants of an imaginary spa town in southern England. The story of the mysterious Rozanov, his embittered, sinful former pupil George and his grand-daughter, is told by a discreet and self-effacing narrator who also lives in the town and makes an appearance every now and again.

Against the background of the grand old baths (the outdoor one is the biggest in Europe) the characters meet and argue and lust after each other. Peculiar servants, a priest who does not believe in God, a confused homosexual, a prostitute turned mistress, all loom up out of the novel like figures from a nightmare. Meanwhile the steam covers the marble walls of the baths, trysts are made and broken, water cleanses sins, philosophical discussions entertain, revenge is studied, and no relationships turn out to be straightforward, all are perverse or anguished in one way or another. It is a powerful book which touches upon heaven and hell and every human emotion in between.

While *The Little Drummer Girl* is concerned with how a fiction created by a group of brilliant Israelis works itself out in real life, *The Philosopher's Pupil* has a similar theme: the philosopher mirrors the God-like power of the novelist who can control the destinies of his characters. He creates a fiction in which they flounder.

The pivot of Ruth Praver Jhabvala's *In Search of Love and Beauty* is also a guru who controls people, especially women. But while Iris Murdoch's hero is dignified and mysterious, Ruth Praver Jhabvala has created in Leo a completely implausible figure who sounds deeply unattractive, although she insists that everyone adores him. *In Search of Love and Beauty* (terrible title) is her first novel to be set outside India, and a great mistake it was, too. Although the background is New York and most of the characters are American they all seem Indian. They are listless creatures who lack any of the characteristic American vigour and glory in free will. It is only when the heroine Louise and her friend Regi become old that the novel perks up, because even Americans can be listless and out of control when old.

Other new books

Selected Letters of Thomas Babington Macaulay

Edited by Thomas Pinney
Cambridge University Press, £19.50

The letters of the most celebrated historian and essayist of early Victorian England reveal a much more engaging man than is portrayed in his published works or even in his political life. His public reputation, as a writer, conversationalist and Member of Parliament, was formidable but not always attractive and his sharpness of intellect made him publicly intolerant of fools.

Macaulay's eminence as a historian is lower today than it once was, but his reputation as a man of sensitivity and brilliance has been immeasurably increased by the recent publication of the six-volume complete edition of his letters. This volume is a selection from Professor Pinney's great work of scholarship, and it provides an admirable summary of Macaulay's life, career and remarkable character.

The letters begin with what the editor sees as the first moment of crisis in Macaulay's life, his departure at the age of 12 for boarding school at Little Shelford, near Cambridge, and concludes with his election as Whig Member for the newly enfranchised borough of

Leeds, following the passage of the Reform Bill of 1832. In this he played an enthusiastic part, and his letters show that he looked back on this as the most significant event of his public life.

The letters reflect on an age of great drama, from the Napoleonic wars through the agitation of constitutional reform to the peace and prosperity of the mid-Victorian era. But if the outward appearance was stern the letters also show a man who was privately warm and affectionate, whose heart and emotions were as frequently engaged as his diamond-edged mind.

The Oxford Book of Aphorisms

Chosen by John Gross
Oxford University Press, £9.50

The earliest aphorisms, John Gross tells us, were brief medical teachings by Hippocrates. This definition has long been abandoned and an aphorism can now be about any subject. It is defined by the Oxford English Dictionary as "a short pithy statement containing a truth of general import", and this delightful anthology has many examples of such truths. Wisely, the editor has not followed the definition too strictly, so he has been able to provide more than a succession of one-liners "performing fleas", Wagner called them. Dr Johnson inevitably leads the list of contributors, but the range is refreshingly wide.

LETTERS TO THE EDITOR

The realities of death

From the Reverend W. E. Wright

Dear Sir,

I am sure that the article on death (*ILN*, January) will be widely appreciated.

However, it is stated in the section "Dealing with Practicalities" that space in a country churchyard is more likely to be available for those who have been regular churchgoers. In fact, *any* parishioner, wherever he may die, is entitled to be buried in the churchyard; also anyone who happens to die in the parish, for example a vagrant or holidaymaker.

Also, burial in a church graveyard may take place without any service at all, provided that 48 hours' notice is given to the minister, under the provisions of the Burial Laws Amendment Act of 1880.

Rev W. E. Wright

Offwell

Honiton

Devon

The Judges

In the article "Judging the Judges", published in our February issue, it was stated that the Queen's Bench hears all criminal cases. In fact the Queen's Bench is concerned only with civil cases. It should also have been made clear that the Court of Appeal is divided into two, with the Master of the Rolls presiding over civil appeals and the Lord Chief Justice over criminal appeals, and that some circuit judges have been promoted to the High Court.

Mapping information

From Peter H. L. Chasseaud

Dear Sir,

I am writing a book on the development of Army mapping on the Western Front in the First World War, and I would like to appeal for information from your readers.

I am particularly anxious to hear from members of the Intelligence Branch who were engaged in mapping forward areas before mid 1915, members of Army Maps & Printing Sections, Army Topographical Sections, the Printing Company, Field Survey Companies and Battalions, Corps Topographical Sections, The Ordnance Survey, and anyone else involved with map production or printing. I will be pleased to refund any expenses incurred in communicating information to me.

Peter H. L. Chasseaud

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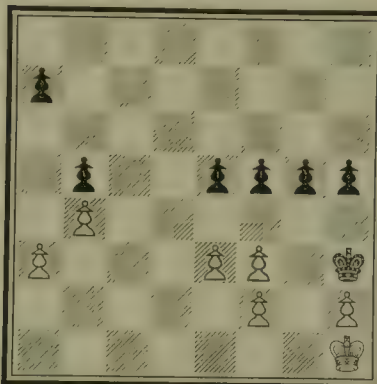
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CHESS

Errors and new books

by John Nunn

In view of the enormous amount of chess literature available it is not surprising that a diligent reader can find plenty of mistakes in well known books. Such mistakes fall into two categories, analytical and factual. To deal with analytical errors first, a typical chess book contains tens of thousands of individual moves so the author can perhaps be forgiven a few elementary oversights among so much material. The situation becomes more interesting when a number of different and highly respected authors make the same mistake, as in the following example.



This position arose after White's 34th move in the game Cohn-Rubinstein, St Petersburg, 1909. After 34... P-N5 the game finished 35 P-K4 PxKP 36 PxKP P-R5 37 K-N1 P-N6 38 RPxP PxP and White resigned since after the exchange of pawns White will lose the vital KP, spelling inevitable defeat. Many textbooks quote this game as an example of how to exploit a broken pawn structure and explain that if Cohn had played 35 PxP instead, Black would have won by 35... RPxP 36 K-N1 P-B5 37 PxP PxP 38 K-R1 P-N6 39 RPxP PxP 40 PxP KxP followed by marching to the queenside and capturing White's pawns with his king. Kmoch's book *Rubinstein's Chess Masterpieces* (Dover, 1960), Averbakh's and Maizelis's standard work *Pawn Endings* (B.T. Batsford, 1974) and the new reference compilation *Encyclopaedia of Chess Endings*, vol 1 (Chess Informant, Belgrade, 1982) all give the above "winning" line.

The flaw in all this is that if we continue from the end of this line for a few more moves we find that White can draw by 41 K-N1 K-B6 42 K-B1 K-K6 43 K-K1 K-Q6 44 K-Q1 K-B6 45 P-R4! and now the lines 45... PxP 46 K-B1, 45... KxP 46 PxP and 45... P-R3 46 PxP PxP 47 K-B1 KxP 48 K-N2 are all safe for White. Moreover White has a second draw slightly earlier. Instead of 40 PxP he can play 40 K-N1 P-N7 41 P-B4 K-N5 42 KxP KxP 43 K-B2, which is even more clear-cut. However this does not imply that Black was lucky to win the game, since I have no doubt that if White had chosen 35 PxP,

Rubinstein, who was a great master of the endgame, would have found 35... BPxP! 36 K-N1 P-R5 37 P-K4 P-N6 38 RPxP PxP 39 K-B1 K-R7 40 PxP KxP and as in the game continuation White loses his KP.

This error and the correction given above were actually published in the German magazine *Deutsche Schachzeitung* as long ago as 1969, but correcting such a well established mistake is rather like trying to counter the spread of a malicious rumour.

Factual errors, on the other hand, can sometimes be blamed on the players themselves. Alekhine was notorious for inventing and publishing imaginary games or, more frequently, improving a game by substituting a spectacular finish for the mundane conclusion which actually occurred. Chess journalists and authors are also occasionally guilty of making such improvements. The new book *Chess Tactics* by A. Kotov (B.T. Batsford, softback, £5.95) perpetuates the myth that the game Schlechter-Perlis, Carlsbad, 1911 went 1 P-Q4 P-Q4 2 P-QB4 P-QB3 3 N-KB3 B-B4 4 Q-N3 Q-N3 5 PxP QxQ 6 PxQ BxN 7 PxP B-K5 8 RxP! RxR 9 P-B7 Resigns. A neat end, but in fact Black saw the combination and escaped with the loss of a pawn by 7... NxP 8 RxB P-K3, although Schlechter nevertheless won the game in 45 moves. In spite of a few such inaccuracies Kotov's book is enjoyable and I was surprised to find that many of the positions in it were new to me.

A few other recent books are worthy of mention. *Queen's Pawn: Veresov System* by R. Bellin (B.T. Batsford, softback, £5.95) and *Play the St George* by M. Basman (Pergamon, softback, £5.95) are opening books with contrasting styles. Bellin gives a carefully researched and thorough account of the opening 1 P-Q4 N-KB3 2 N-QB3 P-Q4 3 B-N5 suitable for more advanced players. Basman advocates the universal reply 1... P-K3, 2... P-QR3 and 3... P-QN4 to almost any opening by White. His book is suitable for club players who are bored with the usual openings and would like to try something different. *Batsford Chess Openings* by R. Keene and G. Kasparov (B.T. Batsford, softback, £7.95) is highly recommended for club players. Inexpensive and portable, yet covering all openings, it will be found useful by a wide range of players.

The book of the month, and possibly the year, I have left until last. *Domination in 2,545 Endgame Studies* by G.M. Kasparian (B.T. Batsford, hardback, £8.95) represents the best value for money I have seen in a long while in a chess book, doubtless because it was printed in Moscow. Most club players pay too little attention to the endgame and the 540 pages of detailed analysis in this book are bound to provide months of pleasure and instruction.

Hit and miss

by Jack Marx

Life at the bridge table is notorious for its disappointments, never more so perhaps than in matches between teams of four. A misjudgment or wrong guess by an opponent at your table may have whetted your expectation of gain, only for you to find when results are compared that the error has been duplicated by your own pair. Sometimes even worse may have befallen your team-mates when their superior bidding has been ill-rewarded, whether deservedly or not, during the card-play, resulting in actual loss.

This was the case in a match between the United States and France in a world championship some time ago. The bidding at the two tables illustrated contrasting methods of indicating a short suit.

♠ K 10 7 5 Dealer South
♥ void Game All
♦ K Q J 2
♣ Q J 9 7 4

♠ 6 4 ♠ J 8
♥ K 8 5 2 ♥ A J 10 9 7
♦ 9 8 5 4 3 ♦ A 10 7
♣ 8 6 ♣ K 10 3

♠ A Q 9 3 2
♥ Q 6 4 3
♦ 6
♣ A 5 2

The French North-South were using a more or less traditional approach system of bidding without any excessive reliance on artificial conventional aids and this was their auction:

South	West	North	East
1 ♠	No	2 ♣	No
2 ♥	No	3 ♦	No
3 ♠	No	4 ♣	All Pass

Feeling he was outgunned, the American East remained virtuously silent throughout the bidding, despite quite a good suit and good values for an opening bid. No less virtuously, the French North had been at pains to display all his wares, but his indirect raise to game in spades could not suggest such positive trump support after South had rebid the suit. South might perhaps have done better to bid Four Clubs rather than Three Spades but as it went, the quality of his hand seemed too skeletal to justify a slam try. In any case, as a partial misfit it could not be said to be an outstandingly good small slam, whatever it might have seemed when 12 tricks were taken without great difficulty.

West led Club Eight and dummy's Queen was not covered. Diamond King was won by East's Ace and South ran the club return to dummy's Jack. He could equally well have gathered in 12 tricks by ruffing out the suit after pitching his third club on a diamond.

The American East-West were confident that their enterprising team-mates would bid the slam and in that they were not disappointed.

South	West	North	East
1 ♠	No	4 ♥	DBL
No	No	RDBL	No
4 NT	No	5 ♣	No
6 ♠	No	No	No

North's double jump to Four Hearts is known as a splinter bid. It conveyed a short suit with ample support for spades and the redouble confirmed that it was a void rather than a singleton. Although South knew from the Blackwood response that an Ace was missing, he judged that his own controls and favourable shape would suffice for a small slam.

Guided by the double, West led Heart King, dummy ruffed and led Diamond King to East's Ace. South pitched a club on the diamond return, finessed Club Queen and played a further club to his Ace. Declarer has still to clear the clubs with the suit blocked and, unlike the other table, dummy's trumps have been shortened by the opening lead. Concluding that West, from his lead of Heart King rather than a small heart, would have fewer than four hearts and was therefore likely to have longer trumps, declarer on the second round of clubs finessed dummy's Ten!

The hand below comes from a county knock-out tournament.

♠ A K 10 8 Dealer South
♥ K Q 9 3 North-South
♦ 9 5 2 Game
♣ J 6

♠ J 9 6 3 ♠ Q 7 4 2
♥ void ♥ 10 7 5 4 2
♦ K Q J 10 6 ♦ 7
♣ K 9 5 3 ♣ 10 8 2

♠ 5
♥ A J 8 6
♦ A 8 4 3
♣ A Q 7 4

The system of one North-South pair forbade the opening of four-card majors, the contract of Four Hearts eluded them and South played at Three No-trumps. This he might have made if he had pushed West in with a diamond after taking four rounds of hearts and two top spades. Unfortunately South finessed the club to go down. At the end of the hand he consoled himself with the thought that the other North-South would almost certainly play at the "impossible" contract of Four Hearts. But consolation ended with the thought after this bidding.

South	West	North	East
1 ♥	DBL	RDBL	1 ♠
No	2 ♠	4 ♥	DBL
No	No	RDBL	All Pass

South won the diamond lead, cashed three other Aces and Spade King, ruffed a spade in hand, crossed to dummy's King of trumps and ruffed a second spade with his last trump, the Jack. He exited with a club, West won and cashed a diamond. But the next lead had to be ruffed by East, who was now forced to lead into dummy's Queen Nine of trumps. ●

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MAY BRIEFING

Seasonal events include the Chelsea Flower Show, the Summer Exhibition at the RA, the FA Cup Final and the opening of Glyndebourne and the Chichester Festival. There are two public holidays during the month. May Day is celebrated at the Barbican with morris dancing and Punch and Judy.

There is a Jubilee rally of red buses in Covent Garden on the late spring bank holiday. Television provides the 1,000th edition of *Top of the Pops* and looks at the Kirov Ballet backstage. There are first nights for Googie Withers, Alan Bates, Michael Gambon, Antony Sher and the cast of *Bugsy Malone*. Liza Minnelli sings, Julian Bream talks and the Harlem Globetrotters return to Wembley on their 30th World Tour.

HIGHLIGHTS

Sunday, May 1

South Bank Show profile of Gene Hackman on ITV (p86)
Fosters' International Round London canoe & kayak race ends (p86)
The King's Singers at the Festival Hall (p87)

Monday, May 2

Beautiful Britain Day at the Barbican (p89)
Finals of World Professional Snooker Championships (p86)
Murray Perahia recital at the Festival Hall (p87)
☐ Bank holiday

Tuesday, May 3

The Duke of Edinburgh attends a premiere of the film *Educating Rita* (p84)
That Championship Season opens in West End cinemas (p84)
Manon Lescaut opens at Covent Garden (p93)

Wednesday, May 4

National Maritime Museum opens an exhibition to celebrate the centenary of the Royal Corps of Naval Constructors (p92)
Die Fledermaus opens at the Coliseum (p93)



CHRISTINA BURTON

Kiri te Kanawa: Manon Lescaut on May 3 & Donna Elvira on May 26.

Thursday, May 5

New films: *Eureka & Passion* open in the West End (p84)
Sadler's Wells Royal Ballet dance in Peter Wright's production of *Swan Lake* at Covent Garden (p93)
1,000th edition of *Top of the Pops* on BBC1 (p86)
Wall walk at Tower of London opens to the public (p89)
Sale of Hever Castle collections of arms & armour (p89)
Steven Berkoff's *West* opens at the Donmar Warehouse (p82)
Last chance to see *The Force of Destiny* at the Coliseum (p93)

Friday, May 6

Boxing: ABA finals at Wembley Arena (p86)
Sales of Victorian paintings at Christie's (p89)
Zoot Money appears at The Canteen (p88)

Saturday, May 7

Basketball: Harlem Globetrotters at Wembley Arena (p86)
Exhibition of ceramics & textiles selected by Henry Rothschild opens at Kettle's Yard, Cambridge (p91)
Brighton Festival starts (p98)
Helston Furry Dance in Cornwall (p98)

Sunday, May 8

Punch & Judy Festival in Covent Garden (p89)
Plants & gardens Spring Fair at St Mary-at-Lambeth (p89)
South Bank Show about Keith Waterhouse on ITV (p86)

Monday, May 9

Leonard Rosoman exhibition opens at the Fine Art Society (p91)

Tuesday, May 10

The Trojan War Will Not Take Place opens at the Olivier (p82)
Julian Bream in conversation in the Waterloo Room (p89)

30 Years On looks at the year 1953, on ITV (p86)

Lecture on the cleaning of paintings at the National Gallery (p89)

Bargain night at the National Theatre: all tickets for *Lorenzaccio & Small Change* £3 from 8.30am (pp82, 83)

Wednesday, May 11

First nights of *A Patriot for Me*, the opening production in the Chichester festival season, & of *Other Worlds* at the Royal Court (p82)
The Magic Flute opens at the Coliseum (p93)

Thursday, May 12

First night of *Much Ado About Nothing* with Derek Jacobi & Sinead Cusack at the Barbican (p82)
☐ New moon
☐ Ascension Day

Friday, May 13

Last chance to see Christopher Wood paintings at Michael Parkin (p91)
Dionne Warwick gives first of three concerts at the Hammersmith Odeon (p88)

Saturday, May 14

International Air Fair at Biggin Hill (p98)
The Thief of Baghdad screened for children at the NFT (p89)
Die Meistersinger von Nürnberg opens at Covent Garden (p93)

Sunday, May 15

Valerie Masterson with the London Concert Orchestra at the Barbican (p87)
Annie Fischer & Yo Yo Ma recitals on the South Bank (p88)
Victoria de los Angeles recital at the Wigmore Hall (p88)

Monday, May 16

Liza Minnelli at the Apollo Victoria (p88)

Tuesday, May 17

First night of *Dead Ringer*, a comedy with William Franklyn & Sylvia Syms, at the Duke of York's (p82)
Laura Dean Dancers & Musicians at Sadler's Wells (p93)

Wednesday, May 18

Exhibitions of oriental carpets, & paintings by Anthony Hill open at the Hayward (p91)
Modern Japanese ceramics from the Kikuchi collection at the V & A (p92)
Euan Uglow exhibition opens at Browse & Darby (p91)

Thursday, May 19

Edward Bond's *Lear* opens at The Pit with Bob Peck in the title role (p82)
Six Weeks opens in West End cinemas (p84)



Antony Sher & Michael Gambon: *King Lear* from May 31.



1,000th edition of *Top of the Pops*: May 5.

Friday, May 20

Sales of dolls, toys, train sets & games at Christie's South Kensington (p89)

Saturday, May 21

FA Cup Final at Wembley Stadium (p86)

Exhibition of antique samplers opens at Orleans House (p91)

Josephine Barstow with the London Concert Orchestra at the Barbican (p87)

Sunday, May 22

First day of Malvern Festival (p98)

Cycling: Milk Race starts in Bournemouth (p86)

Polish Chamber Orchestra at the Barbican (p87)

Monday, May 23

Sea Life Centre opens in Weymouth (p98)

Polish Chamber Orchestra at St John's (p87)

Tuesday, May 24

First night of *They Came From Somewhere Else* at the Lyric Studio (p82)

Wednesday, May 25

First day of the Chelsea Flower Show (p89)

First nights of *A Comedy Without a*



Botanical drawings: May 25.

Title presented by Shared Experience at the Lyric, Hammersmith, & of *Time & the Conways* at Chichester (p82)

Backstage at the Kirov on C4 (pp86, 93)

Botanical drawings go on show at Eyre & Hobhouse (p90)

Thursday, May 26

Glyndebourne opens with a new production of Mozart's *Idomeneo* & *Don Giovanni* opens at Covent Garden (p93)

Bugsy Malone opens at Her Majesty's (p82)

London Contemporary Dance Theatre give a gala performance in tribute to Robert Cohan at Sadler's Wells (p93)

L'Etoile du Nord opens in the West End (p84)

New display of natural habitats opens at the Natural History Museum (p92)

Friday, May 27

Bath Festival starts (p98)

Last day of Chelsea Flower Show (p89)

Equestrianism: First days of Windsor Horse Trials at Windsor, & the Nations' Cup at Hickstead (p86)

Saturday, May 28

Summer Exhibition opens at the Royal Academy (p91)

Richmond Festival starts (p89)

Sunday, May 29

Teresa Berganza with the Scottish Chamber Orchestra at the Barbican (p87)

Monday, May 30

Jubilee rally of red buses in Covent Garden (p89)

Claudio Arrau recital at the Festival Hall (88)

□ Bank holiday

Tuesday, May 31

Michael Gambon opens as *King Lear* with Antony Sher as the Fool at the Barbican (p82)

Los Angeles Philharmonic Orchestra, under Giulini give the first concert of their Brahms festival on the South Bank (p88)



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Briefing edited by Alex Finer

Researched by Angela Bird and Miranda Madge

WE CAN usually count on unexpected revivals at Chichester Festival. The two that open the season are John Osborne's *A Patriot for Me* (on May 11) and J. B. Priestley's *Time and the Conways* (on May 25) with the construction that seemed so startling at the première in 1937. In the Osborne play, first done, unlicensed, at the Court—temporarily a club theatre—in 1965, Alan Bates is the officer of the Austro-Hungarian army who is blackmailed into becoming a spy for Tsarist Russia. Ronald Eyre directs. In the Priestley, directed by Peter Dews, Googie Withers is Mrs Conway, with Julia Foster and Alexandra Bastedo as her daughters.

□ Christopher Fry, the best verse dramatist of his period, is also an expert in translation and adaptation. Among the plays he has translated are Rostand's *Cyrano de Bergerac*, Ibsen's *Peer Gynt*, and Giraudoux's *La guerre de Troie n'aura pas lieu*. This last was known, when first performed in London during 1955, as *Tiger at the Gates*. When it is revived in a new production at the National on May 10, the passionate comedy, set in ancient Troy, will be called *The Trojan War Will Not Take Place*. Directed by Harold Pinter on the Lyttelton stage, its large cast includes Barry Foster, Nicola Pagett, Ronald Hines, Annette Crosbie and Brewster Mason.

□ *Bugsy Malone*, announced for Her Majesty's on May 26, is a musical with children as Chicago gangsters of the 1930s. No wonder there was so big a crowd at the auditions.

NEW REVIEWS

Where applicable, a special telephone number is given for credit card bookings. Details of each theatre are given only on the first occasion it appears in each section.

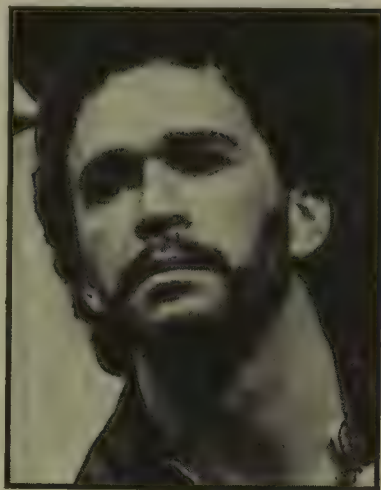
Call Me Madam

This is an old-fashioned musical. Just over 30 years old now, it is all about the impression that Mrs Sally Adams, the hostess with the mostest, makes on the entirely mythical Duchy of Lichtenburg where President Truman—called Harry now & then over the telephone—has sent her as Madam Ambassador. Once she has located the place on the map, & met a personable Cabinet Minister—in this amiable nation the same Ministers play musical chairs across the years—we know more or less what will happen. Not that it matters in the least.

The libretto by Howard Lindsay & Russell Crouse is as good-tempered within its period as it is defiantly implausible; & Irving Berlin's score contains such numbers as "It's a lovely day today" & "The best thing for you" which older members of the audience recognize wistfully, & younger ones think not so bad. They are certainly not bad. The piece needs a company that believes in it, & this one does. Noele Gordon, at the centre of the affair, is unquenchably energetic & smiling, an actress in vigorous voice enjoying herself, & round her are such helpful people as Basil Hoskins, who is Lichtenburg's Prime Minister, & who will turn "Madam" into Mrs Cosmo Constantine, William Relton, & Veronica Page. Victoria Palace, Victoria St, SW1 (834 1317, cc).

Heartbreak House

Though one of Shaw's most durable plays, its fervent supporters have to admit a certain strain now & then: moments when there is heaviness of the eyelids. Still, invariably, the dramatist recaptures attention. His narrative hardly matters, but the allegory—for this is what it is—rises to that superb third act, the garden scene, performed here on what resembles a ship's deck, a natural consequence of Jocelyn Herbert's nautical idea of the interior of Shotover's house. Captain Shotover is the ancient mariner who, towards the end, speaks for England when somebody asks: "What may my business as an Englishman be, pray?" The answer is a



Clive Arrindell: in *Lorenzaccio*.

famous line: "Navigation; learn it, & live; or leave it, & be damned."

The manner of *Heartbreak House*, its curious assemblage of characters, & the sudden last-act Zeppelin raid, may astonish those fresh to the text. But this is Shaw, considering the "cultured, leisured society before 1914", in a work that he finished in mid-war. It is not a logically-plotted narrative but one that, as the night grows, becomes finely & forcibly symbolic. Earlier, it has its *longueurs* where Shaw, whose irrelevant sub-title is "a fantasia in the Russian manner on English themes", relies upon his cast to keep things going.

The Haymarket company is on form, especially Diana Rigg & Rosemary Harris as the Shotover daughters, Paxton Whitehead as the flamboyant Hector, & Mel Martin as the girl whose character develops unexpectedly. But I am not persuaded that Rex Harrison is precise casting for Shotover. He has splendid moments; but his enunciation might cause Shaw, to whom speech meant so much, to raise a weary eyebrow. John Dexter has directed. Haymarket, Haymarket, SW1 (930 9832, cc).

Julius Caesar

Stratford has begun the year with the most austere of tragedies. Ron Daniels, I think wrongly, employs a vast television screen to duplicate the images as the noble Romans

speak before & after Caesar's death. This divides attention distractingly. Otherwise, though David Schofield has hardly the voice for Mark Antony, there is steadily intelligent speaking by Peter McEnery (Brutus), Joseph O'Connor (Caesar) & Emrys James (Cassius); & it excites us to realize how much can be made of Portia, as Gemma Jones presents her. The production, its one central eccentricity aside, is direct & sharp. Royal Shakespeare Theatre, Stratford-upon-Avon, Warwicks (0789 295623, cc 0789 297129).

Lorenzaccio

Here is Florence of the 16th century, under the Medicis. Michael Bogdanov knows about spectacle—a talent rare in days of theatrical austerity—and has filled the Olivier stage with pictures lavishly imagined & closely detailed. This is a true bonus, even if I think that Alfred de Musset's romantic tragedy, nearly 150 years old, could gain from further cutting. John Fowles, translating easily, kept it to two-thirds of the original, but the piece does loiter through its exposition. Still, we should not complain harshly of a night of often fierce atmospheric excitement.

I remember the Lorenzaccio story, tale of a totally obsessed republican idealist, from a much under-valued version called *Night's Candles* by James Agate's sister, May, & her husband, Wilfrid Grantham. Ernest Milton was startling then as the man, with odd flickers of Hamlet & Brutus, who kills his intolerable cousin & associate, the Duke, Alessandro, for the good of Florence & for his own personal immortality. Greg Hicks can now carry the part in a performance that steadily grows; Clive Arrindell is redoubtably lascivious as the Duke; & I recall Michael Bryant's affectingly guarded portrait of the head of the Strozzi family who has to bear so much. Olivier, National Theatre, South Bank, SE1 (928 2252, cc 928 5933). Bargain night May 10; all tickets on sale for £3 from 8.30am.

Marilyn!

My colleague, W.T., writes: To pack such a life as Marilyn Monroe's into a single evening means that the author must touch fleetingly on her adolescence, her modelling, her film aspirations, auditions, Hollywood stardom, an attempt at Method acting, her failed marriages, a love affair with her agent, & finally her suicide. Jacques Wilson, the librettist, & Mort Garson, the composer, of *Marilyn!*, have added to their difficulties by an obligation to produce a musical number for each episode; most of them are forgettable though Stephanie Lawrence does glitter recognizably. The only original idea is the turning of the camera into a character, & of course he sings. Adelphi, Strand, WC2 (836 7611, cc 930 9232). (See p88.)

Romantic Comedy

Though other characters flit around Bernard Slade's comedy, this is primarily a double act for Pauline Collins, as a young school mistress from Vermont determined to be a dramatist, & Tom Conti as an established dramatist who seems to function only in collaboration. It is a pleasant American piece, a trifle tepid maybe, but sustained by its performances, especially Pauline Collins's. Apollo, Shaftesbury Ave, W1 (437 2663, cc).

Run For Your Wife

Ray Cooney's title is a warning to those averse to farce; but few people should be troubled by the fantastically wild narrative. All we have to do is to keep breath enough for laughing. Richard Briers is, inventively, a London taxi driver who has managed, until

the night begins, to keep two homes going, each unknown to the other, in Wimbledon & Streatham. When fate decides to release the secret, Mr Briers & his friend, Bernard Cribbins, contrive to take farcical explanation to the limit—and over—to general delight. Shaftesbury, Shaftesbury Ave, WC2 (836 6596, cc 930 0731).

FIRST NIGHTS

May 3. The Frogs

Musical by Stephen Sondheim, based on the classical Greek satire. Bloomsbury, Gordon St, WC1 (387 9629, cc 380 1453). Until May 21.

May 4. The Communication Cord

New play by Brian Friel. Hampstead, Swiss Cottage Centre, NW3 (722 9301).

May 5. West

Steven Berkoff's sequel to *East* fuses East End vernacular with Shakespearean verse & tells of Hoxton & Stamford Hill gangster-heroes. Donmar Warehouse, Earlham St, WC2 (836 1071).

May 10. The Trojan War Will Not Take Place

Christopher Fry's translation of Giraudoux's comedy, directed by Harold Pinter (see intro). Lyttelton, National Theatre, South Bank, SE1 (928 2252, cc 928 5933).

May 11. A Patriot for Me

First production of Chichester's new festival season. John Osborne's play about an officer in the Austro-Hungarian army, with Alan Bates (see intro). Chichester Festival Theatre, Chichester, W Sussex (0243 781312).

May 11. Other Worlds

Rosemary Leach & Jim Broadbent lead the cast in a play about feuding fishermen & farmers in 18th-century Yorkshire. Royal Court, Sloane Sq, SW1 (730 1745, cc).

May 12. Much Ado About Nothing

Terry Hands's production, from Stratford, has Derek Jacobi & Sinead Cusack as Benedick & Beatrice, & Derek Godfrey as Don Pedro. Barbican, Silk St, EC2 (628 8795, cc 638 8891).

May 17. Dead Ringer

Comedy about the substitution of a lookalike for a Prime Minister who dies on the eve of an election. With William Franklyn, Sylvia Syms & Patrick Lawrence. Duke of York's, St Martin's Lane, WC2 (836 5122, cc).

May 19. Lear

Edward Bond's ferocious play on the Lear theme has Bob Peck in the title role, & several of those in Shakespeare's tragedy which opens later in the main house. The Pit, Barbican, Silk St, EC2 (628 8795, cc 638 8891).

May 23. Hamlet

The New Shakespeare Company with a new production by Christopher Fettes, destined for Regent's Park. With Hilton McRae, Sally Anne Howes, Donald Pickering & Lynsey Baxter. May 23-28, Ashcroft, Croydon, Surrey (688 9291, cc A. Bc 681 0578); May 31-June 4, Orchard, Dartford, Kent (0322 77331).

May 24. They Came From Somewhere Else

Cliff Hanger present a play about a new town which is seemingly normal until a stranger arrives. Lyric Studio, King St, W6 (741 2311, cc). Until June 11.

May 25. Time & the Conways

Priestley's time play, directed by Peter Dews, with Googie Withers, Julia Foster, Alexandra Bastedo & Lucy Fleming (see intro). Chichester Festival Theatre. Until July 23.

May 25. A Comedy Without a Title

16th-century comedy by Angelo Beolco, known as Ruzante, presented by Shared Experience. Lyric, King St, W6 (741 2311, cc). Until June 18.

May 26. Bugsy Malone

Musical with children as Chicago gangsters. Her Majesty's, Haymarket, SW1 (930 6606, cc).

May 31. King Lear

Adrian Noble's production with Michael Gambon as a commendable Lear. Barbican.

ALSO PLAYING

Another Country

Julian Mitchell's play, set in a public school, reflects the changes taking place in English society in the 1930s. Queen's, Shaftesbury Ave, W1 (734 1166, cc).



Tom Conti & Pauline Collins: in *Romantic Comedy* (see new reviews).

Antony & Cleopatra

Michael Gambon & Helen Mirren in Adrian Noble's production, transferred from *The Other Place*. The Pit, Barbican, Silk St, EC2 (628 8795, cc 638 8891).

The Beggar's Opera

In a near-Dickensian set, & with a cast led by Paul Jones's Macheath in full voice & a Clydeside accent, Gay's operetta gets the liveliest of recreations. Richard Eyre directs. Cottesloe, National Theatre, South Bank, SE1 (928 2252, cc 928 5933).

Betrayal

Gary Raymond directs this revival of Pinter's play. With Edward Hardwicke, Suzanne Farmer & Gary Raymond. Greenwich, Croom's Hill, SE10 (858 7755, cc A, Bc). Until May 28.

Blood Brothers

New musical with Barbara Dickson as a working-class Liverpool mother. Book, music & lyrics by Willy Russell. Lyric, Shaftesbury Ave, W1 (437 3686, cc).

The Body

Nick Darke's new play, a black comedy set in an East Anglian village beside a US air base, involves traffic in dead bodies. The Pit.

The Business of Murder

Richard Harris has written a taut thriller that does its duty with Eric Lander & Richard Todd. May Fair, Stratton St, W1 (629 3036, cc).

Can't Pay? Won't Pay!

Dario Fo's swift & happy romp about the aftermath of a women's raid on a Milan supermarket. Surely no play currently in London can be acted faster. Criterion, Piccadilly Circus, W1 (930 3216, cc 379 6565).

Cats

Trevor Nunn uses stage & auditorium boldly for Andrew Lloyd Webber's musical version of T. S. Eliot's cheerfully minor poems about cats. New London, Drury Lane, WC2 (405 0072, cc).

Charley's Aunt

No one in recent years has poured the tea into the topper with more cheerful abandon than Griff Rhys Jones as Lord Fancourt Babberley in this immensely enjoyable revival of the Brandon Thomas farce. Aldwych, Aldwych, WC2 (836 6404, cc).

Children of a Lesser God

An uncannily compelling performance by Elizabeth Quinn in Mark Medoff's play about the hidden world of deafness. Ron Aldridge plays her teacher. British sign translation May 21 matinee. Albery, St Martin's Lane, WC2 (836 3878, cc 379 6565).

Crystal Clear

Devised and directed by Phil Young, & acted by Anthony Allen, Philomena McDonagh & Diana Barrett, this, if not a major play, is a most affecting study of blindness. Wyndham's, Charing Cross Rd, WC2 (836 3028, cc 379 6565).

Daisy Pulls It Off

Denise Deegan's new play is a parody of the "jolly hockey sticks" world of Angela Brazil novels.

Globe, Shaftesbury Ave, W1 (437 1592, cc).

Edmund Kean

Ben Kingsley's one-man show is a portrait of the turbulent 19th-century actor. Lyric, King St, W6 (741 2311, cc). Until May 7.

Evita

No weariness yet in Tim Rice & Andrew Lloyd Webber's emotional music drama. Prince Edward, Old Compton St, W1 (437 6877, cc 439 8499).

Guys & Dolls

It is refreshing to get a chance to rave about this production by Richard Eyre which brings Damon Runyon's characters to the National's stage. An uncommon night, now with Paul Jones, Trevor Peacock, Imelda Staunton & Fiona Hendley. Olivier, National Theatre, South Bank, SE1 (928 2252, cc 928 5933).

Key For Two

Moirá Lister & Patrick Cargill have the cheerful attack necessary for this farce by John Chapman & Dave Freeman. Vaudeville, Strand, WC2 (836 9988, cc).

Kick for Touch

Peter Gill, grand director though he is, is a much less exciting dramatist, & this austere little play for three people is hazily constructed. Cottesloe.

Macbeth

Workshop performance directed by Michael Bogdanov. Cottesloe, May 16-26.

A Map of the World

Though David Hare has some valuable things to say about the Third World & ideological argument, he spoils his play by its trickily complicated construction. Roshan Seth plays an Indian novelist. Lyttelton, National Theatre, South Bank, SE1 (928 2252, cc 928 5933).

A Midsummer Night's Dream

Once we forget a prefatory medley of Edwardian music-hall tunes & some Edwardian costumes, which do not get in the way, Bill Bryden's revival is a steady delight. Now with Robert Stephens & Susan Fleetwood as Oberon & Titania. Lyttelton.

The Mousetrap

Though now in its 31st year, many people cannot yet know Agatha Christie's solution of her puzzle; it is worth investigating. St Martin's, West St, WC2 (836 1443, cc).

Mr Cinders

Comedy with music by Vivian Ellis, transferred from the King's Head. Fortune, Russell St, WC2 (836 2238, cc).

Noises Off

Everything that happens in Michael Frayn's enjoyable farce is during the performance of another farce, *Nothing On*, a wild helter-skelter touring business & the kind of thing that can breed catastrophe. Benjamin Whitrow plays its director. Savoy, Strand, WC2 (836 8888, cc 930 9232).

One-Woman Plays

Yvonne Bryceland gets gallantly through a frequently tiresome trilogy by Dario Fo. Cottesloe.

The Pirates of Penzance

Oliver Tobias, Ronald Fraser & Annie Ross head

the new cast in this vigorous version of the Gilbert & Sullivan operetta. Theatre Royal, Drury Lane, WC2 (836 8108, cc).

The Real Thing

Hardly an expected Tom Stoppard comedy, but well acted by Felicity Kendal, Roger Rees & their colleagues. Strand, Aldwych, WC2 (836 2660, cc).

The Rivals

Sheridan's comedy, with Tim Curry, Michael Hordern, Geraldine McEwan, Edward Petherbridge & Philip Talbot. Olivier.

The Roaring Girl

Middleton & Dekker's Jacobean comedy, with Helen Mirren as Moll Cutpurse, a notorious woman thief. Barbican, Silk St, EC2 (628 8795, cc 638 8891).

Small Change

Another of Peter Gill's resolutely bare productions, this time of a better play than *Kick for Touch*, though its narrative of life—two mothers, two sons—on the east side of Cardiff, is not particularly stimulating. An understanding performance by James Hazeldine. Cottesloe. Bargain night May 10; all seats on sale for £3 from 8.30am.

Song & Dance

Gemma Craven sings the long cycle of songs "Tell Me on a Sunday". The second half has John Meehan dancing to Lloyd Webber's Paganini Variations. Palace, Shaftesbury Ave, W1 (437 6834, cc).

Steaming

Good-tempered piece by Nell Dunn about the patrons of a municipal Turkish bath united in a hopeless effort to keep the place going. Comedy. Panton St, SW1 (930 2578, cc).

The Taming of the Shrew

Barry Kyle's Stratford production, with Sinead Cusack as Kate & Alun Armstrong as Petruchio. Barbican.

This Thing Called Love

Revue with David Kernan, Anna Dawson, John Moffatt & Jennie Linden. Ambassadors, West St, WC2 (836 1171, cc).

The Time of Your Life

American comedy of the 1930s, with Daniel Massey, John Thaw & Zoë Wanamaker. Howard Davies directs. The Other Place, Stratford-upon-Avon, Warwicks (0789 295623, cc 0789 297129).

Trafford Tanzi

Claire Luckham's presentation of a woman's life from babyhood in a sequence of all-in wrestling bouts can often be very funny, once you are accustomed to its relentless progress. Now with Toyah Willcox as Tanzi. Mermaid, Puddle Dock, EC4 (236 5568, cc 236 5324).

Twelfth Night

John Caird's new production of Shakespeare's comedy. Royal Shakespeare Theatre, Stratford-upon-Avon, Warwicks (0789 295623, cc 0789 297129).

The Two Ronnies

This is, in effect, the Palladium in its old music-hall manner, with two popular comedians, Ronnie Barker & Ronnie Corbett, to head what is called an "international revue". Palladium, Argyll St, W1 (437 7373, cc 437 2055). Until May 21.

Underneath the Arches

Bernie Winters & Leslie Crowther take over as Bud Flanagan & Chesney Allen, with a company that affectionately carbon-copies the old Crazy Gang. Prince of Wales, Coventry St, W1 (930 8681, cc 930 0846).

When the Wind Blows

Ken Jones & Patricia Routledge play Raymond Briggs's simple couple whose obedient, but inadequate, official preparations for a nuclear attack prove futile. Whitehall, Whitehall, SW1 (930 6692, cc 839 6975).

The White Glove

Thriller parody by Richard Maher & Roger Michell. Lyric Studio, King St, W6 (741 2311, cc). Until May 21.

Cheap tickets

Half price ticket booth, west side of Leicester Square. Unsold tickets for that day's performances on sale for half price plus 50p service charge. Personal callers only, no cheques or credit cards. Mon-Sat 2.30-6.30pm, matinee days noon-2pm.

Fringe theatre

Information & box office facilities for 20 fringe theatres are available in the Criterion foyer, Piccadilly Circus. Mon-Sat 10am-5pm (839 6987, cc).



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BRIEFING CINEMA GEORGE PERRY



Julie Walters: in Lewis Gilbert's film of *Educating Rita* from May 3.

JULIE WALTERS, 33, is a film discovery. She played the title role in *Educating Rita* for two years on the West End stage, and makes a superb début in the film version with Michael Caine. The director is Lewis Gilbert and the film was shot entirely in Dublin, chosen to represent an English industrial city in the north of England. Irish citizens were sometimes surprised when red telephone boxes, helmeted bobbies and other archaic signs of old British rule materialized on their streets. "In one shot," said Gilbert, "we had a red pillar box and, as you know, they've been green in Ireland since the 1920s. Yet at the end of the day we found three letters had been posted in it! That's the Irish for you."

□ Iain Sproat, the Under Secretary of State for Trade, continues to gather evidence for his forthcoming review of the film industry. The Association of Independent Producers submitted a report a few weeks ago calling for a new form of levy to replace Eady which would not only yield 5p from every cinema seat, but £1 from every blank videotape sold and 25p per viewer from every film shown on television or cable. They estimate that £35 million a year instead of the present woeful £4 million could be raised, a sum sufficient to ensure that a true home-based film industry could operate. Authors of the proposals are David Puttnam, Simon Perry, Richard Craven and Colin Young.

□ Romaine Hart, who runs two of the most enterprising London cinemas, the Screen on the Green and the Screen on the Hill, has revived the Saturday morning children's matinee, in association with publisher Tom Maschler. Nanette Newman, not only an actress but a best-selling author of children's books, opened the Screen on the Hill Saturday Morning Kids' Club in March. Membership costs £1 a year for children only, and admission is £1.25 (adults £1.50, but they must be accompanied by a child). Shows include not only films but live entertainment and celebrity appearances—among those listed to appear are Roald Dahl, Michael Palin, Jeremy Irons, Susannah York and Tim Brooke-Taylor.

NEW REVIEWS AND PREMIERES

Films selected for review are expected to be showing in London or on general release at some time during the month. Programmes are often changed at short notice. Consult a local or daily newspaper for exact locations & times. Information on West End & Greater London showings in Odeon, ABC & Classic chains from 200 0200.

Educating Rita (15)

Willy Russell's play for the Royal Shakespeare Company makes a successful transition to the screen in Lewis Gilbert's film. Julie Walters adds to her stage triumph playing opposite Michael Caine who, no doubt mindful of his last happy association with Gilbert, *Alfie*, delivers a much more considered, thoughtful performance than has

been his custom of late. He plays a boozy, self-destructive, bored don at a provincial university, an unfulfilled poet with a broken marriage & a breaking post-marital affair, beset by all the signs of a middle-aged male's menopause. Into his life explodes Rita, a young working-class hairdresser's assistant who, to the confusion of her husband & parents, has decided to pursue an Open University course in literature. Her natural, uncynical appetite for learning opens his eyes & like Henry Higgins, he shapes her into an educated woman who can hold her own in any group she chooses. And, as with Eliza Doolittle, there comes the painful moment when both realize that she no longer needs him as a mentor.

Lewis Gilbert is a veteran director, *Reach*

for the Sky, *Sink the Bismarck!* & a couple of Bond films among his many credits. It is satisfying to see that he can still manage a close-up view of a relationship, investing it with warmth, freshness & a touching regard. There is an affecting chemical power between Caine & Walters. Michael Williams as a fellow faculty member busily engaged in stealing Caine's live-in girlfriend, & Maureen Lipman as Rita's trendy flatmate, whose stylish front masks a tragic emptiness, are excellent. This will be one of the better British films of 1983. Royal charity premiere in the presence of the Duke of Edinburgh in aid of the National Playing Fields Association. Leicester Sq Theatre, WC2. May 3.

L'Etoile du Nord (not yet certificated)

Pierre Granier-Deferre's film is based on a Simenon novel (*Le Locataire*), about a middle-aged Frenchman who commits murder & hides out in a boarding house. Opens May 26.

Eureka (18)

When is someone going to blow the whistle on Nicolas Roeg? His past talent cannot be denied—he has created extraordinary, vivid images that electrify the screen. But his failure is his obstinate, wilful refusal to construct his films in coherent narrative forms & to tell a story straightforwardly. In his new work he uses the murder of Sir Harry Oakes as his inspiration. Gene Hackman plays Jack McCann, a Yukon prospector in the 1920s, who makes a strike of such magnitude that he becomes a man of seemingly infinite wealth. Two decades later in Jamaica he is murdered in a barbarous fashion—his body is blow-torched, his head severed. His son-in-law, an odious playboy (Rutger Hauer), is arrested, but after an impassioned (& legally absurd) speech at his trial by his wife (Theresa Russell) he is acquitted.

Roeg seeks to confuse, to tease, to make enigmas out of the commonplace. His cross-cutting, his interpolation of characters & incidents that turn out to have no relevance, his *non sequiturs* seem to suggest that much of the film has been left in the editing room. Roeg consciously defies cinematic conventions & cares little for period verisimilitude—a shot of the skyline of Miami Beach in the 1940s, for instance, shows a row of skyscraper condominiums which are unmistakably of the late 1960s—but he would argue that such details are of no importance. No doubt students of film theory will produce theses to explain why the film is dominated by a photograph of a bloody, but recognizable & intact corpse of McCann when earlier his daughter has been made to identify a detached head in the mortuary that has been charred to a cinder. It has to be said: we are now in the hands of an arch-pseud. Opens May 5.

Fanny & Alexander (15)

Ingmar Bergman has declared this to be his last film, & rather than go out on a minor work he has presented us with an extraordinary ultimate statement that is like a distillation of all his childhood memories encapsulated in one handsome, ambitious film (it lasts 188 minutes, but there is a five-hour television version in preparation, designed to be seen in five episodes). His familiars are gathered like a class reunion—Harriet Andersson, Jarl Kulle, Gunnar Björnstrand, Erland Josephson, Allan Edwall among them. Set in Bergman's hometown of Uppsala at the turn of the century, it is a view of life through the eyes of two children, Alexander aged 10 and Fanny, eight.

At the beginning there is a gigantic, nos-

talgie family Christmas as the Ekdahls congregate under one roof. Even the servants join in the festivities, while upstairs one uncle seduces a lame but attractive maid & another moans to his wife about their heavy debts. The father of the children later dies on stage in a rehearsal of *Hamlet* at the theatre owned by the Ekdahls. Their mother marries the local bishop & life for the children changes abruptly—it is similar to David Copperfield's after his mother's marriage to Mr Murdstone. The bishop's house is bleak, his régime spartan. The children live in a flagstoned room with bars across the windows. Their stepfather lives in torment, forcing his wife to renounce her possessions, inflicting cruelties on the children to save their souls from the devil.

Alexander, who sometimes sees his dead father sighing at his plight, eventually engineers a grisly fate for the bishop which restores the *status quo*, but then realizes that he will now live with his ghost as well. Bertil Guve is an extraordinarily gifted child actor whose performance during the battle of wills is positively mesmeric, even though he is pitted against Jan Malmjö, one of Sweden's most distinguished theatrical figures. It is an absorbing film, overflowing with riches.

Passion (18)

Jean-Luc Godard's latest film explores the connexion between work, money & sex. With Hanna Schygulla, Isabelle Huppert & Jerzy Radziwilowicz. Opens May 5.

Six Weeks (PG)

Get out the handkerchiefs. *Six Weeks* is about a young teenager dying of leukaemia. Her divorced mother, a millionairess who runs a cosmetic corporation, requests an up-&-coming politico to let the child help his campaign. An improbable love affair develops, reaching its climax when the girl drops dead on the New York subway, having just danced in *The Nutcracker* at the Lincoln Center at short notice. Adding to the unreality is the fact that the aspiring congressman is played by the small (& English) Dudley Moore, the mother by the formidable & steely-smiled Mary Tyler Moore. The child is certainly not lacking in talent, & we shall hear more of Kathryn Healy, just turned 14. David Seltzer was responsible for the screenplay—he makes a habit of tear-jerkers—and the director was Tony Bill. Opens May 19.

That Championship Season (15)

Four old high school basketball players reunite a quarter-of-a-century later with their old coach & by the end of the evening all are wiser about themselves & each other. Jason Miller wrote & directed the screen version of his multiple-prize-winning play which was produced in New York by Joseph Papp. The setting is Miller's unattractive hometown of Scranton, Pennsylvania, reduced by recession & unemployment to a semi-derelict city of decayed public buildings & boarded-up shops.

The first part of the film works well enough, as each character is established. Bruce Dern, for example, is running for a second term as mayor & is being pressed hard by his younger opponent who is riding on an environmental improvement campaign. Stacy Keach is the high school principal & Dern's campaign manager. Paul Sorvino is a strip mine owner on whose wealth Dern relies for political success, even though he is being cuckolded by him. Martin Sheen is the loner of the team who has drifted & become a drunk. Robert Mitchum is the old coach, forever intoning team spirit platitudes & remembering every detail of the

championship game in 1957 when his boys came out from behind to win.

A sense of place is established as the camera roams Scranton's streets. There is even a certain amount of humour when the Mayor is obliged to dispose of a dead elephant, his unlucky gift to the city. Once the scene has switched to the coach's house the film becomes a photographed play, & the compression of incident after incident—the coach's heart attack, the revelations of infidelity, the fights, the reconciliations—is all too much to work cinematically. Opens May 3.



Dustin Hoffman in drag: *Tootsie*.

TOOTSIE (PG)

Dustin Hoffman plays an edgy, argumentative actor with a habit of talking himself out of parts, while his students achieve the successes. After a humiliating rebuff he dresses as a woman & wins a role in a TV soap opera. Suddenly he is a star & is forced to maintain the subterfuge, with complications multiplying as he falls for the leading lady, her father falls for him, & the director is revealed as a fully paid-up male chauvinist. It is a very funny film, & Hoffman's painful transformation results in a young-middle-aged birdlike lady who could easily pass muster. The director Sydney Pollack also acts in the film as Hoffman's agent, while Jessica Lange is excellent as the girl.

ALSO SHOWING

Aspern (PG)

Eduardo de Gregorio's version of Henry James's *The Aspern Papers*, is set in Portugal, rather than Venice. It is the story of an aged woman who holds the literary treasures of her former lover, a great writer, & of a critic who attempts to get them. Bulle Ogier is magnificent as the woman's niece.

Best Friends (PG)

Norman Jewison's film about two Hollywood screen-writers, played by Burt Reynolds & Goldie Hawn, who decide after a long liaison to wed, works neither as a comedy nor as a sharper study of how a marriage can fail.

Courtesans of Bombay (PG)

Film about professional singing & dancing girls in Bombay's crowded tenements, directed by Ismail Merchant.

Enigma (15)

Spy drama with Martin Sheen as a man returning to East Berlin to steal a computer part, & Sam Neill as a KGB officer hunting him.

48 Hours (18)

Walter Hill's thriller is entertaining in a ferocious way. Nick Nolte & Eddie Murphy play a San Francisco cop & a paroled gangster who team up to track down a ruthless murderer.

Frances (15)

In spite of Jessica Lange's excellent performance as Frances Farmer, the 1930s Hollywood beauty who failed to toe the line, the film has the look

of a television mini-series.

Gandhi (PG)

Richard Attenborough has wrought an Oscar-winning epic from the life story of one of the 20th century's most powerful leaders. Ben Kingsley gives a great screen performance spanning 50 years from Gandhi's days as a young lawyer to his assassination in 1948.

Heat & Dust (15)

India of the Raj & today is contrasted in the Merchant Ivory film of Ruth Praver Jhabvala's Booker Prize-winning novel. Excellent cast, including Julie Christie, Christopher Cazenove, Jennifer Kendal, Shashi Kapoor, Nickolas Grace & newcomer Greta Scacchi, exquisitely photographed by Walter Lassally.

Kuhle Wampe (PG)

First British showing of a classic German film made in 1931, based on a Brecht story, showing the mass unemployment in Germany at that time. With Hertha Thiele & Ernst Busch.

Local Hero (PG)

Bill Forsyth's film is a likeable blend of satire, whimsy & Scottish mysticism. Burt Lancaster plays a Texas billionaire anxious to buy up an entire village as a location for a crude-oil refinery.

Lovesick (15)

Dudley Moore plays a New York psychiatrist who falls in love with a patient, Elizabeth McGovern. Marshall Brickman's film takes itself far too seriously & gives hardly a chance to the gloriously inventive comic talent of Moore.

The Missionary (15)

Michael Palin wrote & stars in this subtle satire on Edwardian hypocrisy & class manners. Richard Loncraine has made a handsome film: Michael Hordern excels as an absent-minded butler.

My Favourite Year (PG)

Actor Richard Benjamin has triumphed with his directing debut. This comedy is a loving recreation of live television in 1954, with Joseph Bologna as a chat show host & Peter O'Toole, in his most satisfying part for years, as a drink-sodden swashbuckler who is one of the guests.

Sophie's Choice (15)

Meryl Streep's performance as Sophie, a Polish former prisoner from Auschwitz now rooming in Brooklyn, is brilliant. Her mysterious past is gradually unravelled by a young writer (Peter MacNicol), who is befriended by Sophie & her extrovert Jewish intellectual lover (Kevin Kline).

Table for Five (PG)

Rob Lieberman's film is a tug-of-love over three children between their divorced father (Jon Voight) & their newly bereaved stepfather (Richard Crenna).

Tales of Ordinary Madness (18)

Ben Gazzara bulldozes his way through the unlikeable role of a middle-aged, hard-drinking, womanizing poet, trying to resist removal from brothels & bars to academe & New York publishing houses.

Ten to Midnight (18)

Charles Bronson plays a Los Angeles policeman whose obsession with arresting a psychopathic killer harassing his own daughter causes him to be thrown out of the force in disgrace. Directed by J. Lee Thompson.

The Verdict (15)

Paul Newman's down-at-heel American lawyer is the best thing he has done for years. Against all odds, he takes on a brilliant attorney (James Mason) in a hopeless attempt to bring a case for medical negligence against a church hospital.

The Wicked Lady (18)

Michael Winner's new version of the 1940s classic film, with Faye Dunaway becoming a highway-woman to retrieve a brooch that she lost in a card game. With Oliver Tobias, Alan Bates & John Gielgud.

The Young Ladies of Wilko (PG)

Andrzej Wajda's film is set in the 1930s & concerns a young man (Daniel Olbrychski) returning home to his small town, & noticing changes both in it & in the three sisters he used to know.

Certificates

U = unrestricted.

PG = passed for general exhibition, but parents are advised that the film contains material that they might prefer younger children not to see.

15 = no admittance under 15 years.

18 = no admittance under 18 years.



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SPORT

FRANK KEATING

WEATHER PERMITTING—always the proviso for the summer's start—cricket will be merrily cramming as much business as it can into the month of May to leave the stage clear for the Prudential World Cup fandango, which takes place at London's Oval and Lord's and all around the shires for three weeks in June.

□ Soccer shuts up shop with all the time-honoured rituals at the FA Cup final on May 21 at Wembley Stadium. Earlier in the month the long league journey into summer is concluded and Londoners will have a last chance to salute Bob Paisley, the retiring managerial eminence of the astonishing Liverpool FC when they visit Watford on May 14, a week before the Cup final. A fortnight earlier, on May 2, there will be a neighbourly little celebration for west Londoners when supporters of Queen's Park Rangers and Fulham gather to applaud each other's highly successful Second Division seasons at the local derby between the two teams.

□ On May 7 Wembley will be as full for the north of England's annual weekend trip to the capital when the Rugby League Cup finalists and their friendly, festooned supporters come "down to t'smoke" or "up for t'cup". The same day is rugby union's farewell festival with the Middlesex seven-a-side tournament at Twickenham.

HIGHLIGHTS

ATHLETICS

May 28, 29. UK National Championships, Meadowbank, Edinburgh.

BASKETBALL

May 7-15. Harlem Globetrotters, Wembley Arena, Middx.

The black beanpole boys in the famous starred-&-striped red, white & blue are back. They were formed in 1927 by Abraham M. Saperstein, a Londoner who emigrated to Chicago, & this is their 30th world tour. Their evergreen "Sweet Georgia Brown" will play them in & then, as ever, they will dazzle with skill & amuse with daring.

BOXING

May 6. ABA National Championship finals, Wembley Arena.

These traditional championships have been a feature of spring ever since they superseded the original Lord Queensberry Amateurs' Challenge in 1885. At least half of the dozen winners this evening will turn professional at once. The recent roll call of ABA champions contains Henry Cooper, John Conteh, Jim Watt, Alan Minter, Charlie Magri, Frank Bruno & many others.

CANOEING

Apr 30-May 1. Foster's Draught International Round London Canoe & Kayak Race, start Greenwich, SE10; finish Limehouse Dock, E14.

Organized & regular long-distance canoe racing was first established in Britain in the winter of 1947; the first recorded event was in December, 1867, when a 12 mile "paddle" race was held going up the Thames from Teddington. This is a new east-south-east circular route.

CRICKET

May 11-13. Cambridge University v MCC, Fenners, Cambs.

May 25-27. Oxford University v MCC, The Parks, Oxford.

(BH) = Benson & Hedges Cup, (JP) = John Player League, (SC) = Schweppes Championship.

Lord's: Middx v Lancs (SC), May 4-6; v Glamorgan (JP), May 8; v Yorks (SC), May 11-13; v Hants (JP), May 15; v Glamorgan (BH), May 17; v Combined Universities (BH), May 19; v Glamorgan (SC), May 25-27; v Sussex (SC), May 28, 30, 31; v Sussex (JP), May 29.

The Oval: Surrey v Middx (BH), May 7; v Leics (SC), May 11-13; v Combined Universities (BH), May 21; v Somerset (JP), May 22; v Lancs (SC), May 25-27.

CYCLING

May 22-June 4. Milk Race, start Bournemouth, finish Blackpool.

EQUESTRIANISM

Apr 30-May 2. Kerrygold International Show-jumping, Hickstead, W Sussex.

May 11-15. Royal Windsor Horse Show, Windsor, Berks.

May 27-29. Windsor Horse Trials, Windsor.

May 27-30. Everest Double Glazing Nations' Cup International, Hickstead.

FENCING

May 7, 8. Epée Team Championships, de Beau-

mont Centre, 83 Perham Rd, W14.

May 14. Wilkinson Sword National Invitation Championships, de Beaumont Centre.

May 21, 22. Men's & Ladies' Foil Championships, de Beaumont Centre.

FOOTBALL

May 14. FA Trophy Final, Wembley Stadium, Middx.

May 21. FA Cup Final, Wembley Stadium.

London home matches:

Arsenal v Manchester United, May 2; v Sunderland, May 7.

Brentford v AFC Bournemouth, May 14.

Charlton Athletic v Wolverhampton Wanderers, May 2; v Bolton Wanderers, May 14.

Chelsea v Sheffield Wednesday, May 2; v Middlesbrough, May 14.

Crystal Palace v Derby County, May 7.

Fulham v Carlisle United, May 7.

Millwall v Newport County, May 2; v Brentford, May 8.

Orient v Sheffield United, May 14.

Queen's Park Rangers v Fulham, May 2; v Wolverhampton Wanderers, May 7.

Tottenham Hotspur v Stoke City, May 14.

Watford v Liverpool, May 14.

West Ham v Notts County, May 7.

Wimbledon v Chester, May 2; v Blackpool, May 7.

GOLF

Apr 30-May 1. Lytham Trophy, Royal Lytham & St Annes, nr Blackpool, Lancs.

May 12-15. Martini International, Wilmslow, Cheshire.

May 19-22. Car Care Plan International, Sand Moor, Leeds, W Yorks.

May 25, 26. Walker Cup, Royal Liverpool, Hoylake, Merseyside.

May 27-30. Sun Alliance Championship, Royal St George's, Sandwich, Kent.

HORSE RACING

May 2. Jubilee Stakes, Kempton Park.

May 3. Chester Vase, Chester.

May 10. Musidora Stakes, York.

May 11. Mecca-Dante Stakes, York.

May 12. Yorkshire Cup, York.

May 14. Lockinge Stakes, Newbury.

May 28. Cecil Frail Handicap, Haydock Park.

May 30. Brigadier Gerard Stakes, Sandown Park.

May 31. Henry II Stakes, Sandown Park.

Point-to-points:

May 2. East Sussex & Romney Marsh, Heathfield, nr Hailsham, E Sussex; Enfield Chase, Northaw, nr Potters Bar, Herts.

May 7. Surrey Union, Peper Harrow, nr Guildford, Surrey; Vale of Aylesbury, Kingston Blount, nr Watlington, Oxon.

RUGBY

May 7. Middlesex Seven-a-Side Finals, Twickenham.

May 7. State Express Rugby League Cup Final, Wembley Stadium.

SNOOKER

Until May 2. Embassy World Professional Championship, Crucible Theatre, Sheffield, S Yorks.

TELEVISION

JOHN HOWKINS

THE MOGULS in charge of BBC and ITV expect fewer people to watch television during the summer. Audience figures usually fall until late July and then pick up. But this year everyone in the television companies is exceptionally nervous, fearing a massive turn-off. The reason is that there are now more than three million video cassette players in use. Every week video owners buy or rent more than two million films to watch on their televisions. More people now watch films on video than at the cinema.

□ If you can't beat them, join them. The BBC and ITV companies have decided to join the video and cable game—and the satellite game, too, when it starts in autumn 1986. The BBC already provides an experimental cable TV service in London, and has plans for many more. The Corporation arranged in March for its programmes to be released on video cassette (at generous terms that were the despair of ITV), and is planning an all-movie satellite channel for delivery to rooftop antennae. ITV is also looking at ways of using cable and video. It would like to use satellites, but the Government has decided the BBC should have a monopoly.

THE MONTH IN VIEW



Keith Waterhouse, *South Bank Show*; May 8.

May 1. *Four Hands Play Brahms* (BBC2)

The Brahms Festival marking the 150th anniversary of the composer's birth in 1833 includes this programme of studio performances of his pieces for two pianists & either one or two pianos. Then, starting tomorrow, there is a selection of his chamber music from the duets (May 2) to sextets (May 6). The Festival's finale on May 7 is the German Requiem, played by the Pittsburgh Symphony Orchestra, conducted by Andre Previn.

May 1. *Gene Hackman* (ITV)

Melvin Bragg interviews Gene Hackman, the character actor best known for his portrayal of the narcotics cop in *The French Connection* & who is now one of Hollywood's hardest-working & highest-paid actors.

May 1. *Alfresco* (ITV)

One of the most difficult programmes to get right is the revue which is both topical & witty; since *That Was The Week That Was*, 20 years ago, nobody has really managed to pull it off. This new Granada series is the latest to try.

May 4. *TV Times Awards* (ITV)

David Frost hosts the presentation of ITV's 1982 awards which are based on the votes cast by viewers.

May 4. *Inside China: the newest revolution* (ITV)

Granada's *Disappearing World* unit is well known for its revelations of people's everyday lives in remote places, partly because the film unit always includes an anthropologist & partly because they let people speak for themselves: there is no commentary & no intrusive background music. This programme looks at a new materialism in China, & the following one on May 11 presents the Kazakhs, a nomadic tribe who live on the borders of China & the USSR.

May 5. *Top of the Pops* (BBC1)

The 1,000th edition of the Beeb's pop show; seemingly topical, it's actually the same week after week which is why everyone admires it.

May 8. *Keith Waterhouse* (ITV)

A *South Bank Show* on one of the great observers of contemporary life, in his novels (*Billy Liar*; *Maggie Muggins*), TV series (*Budgie*) & journalism (in the *Daily Mirror* & *Punch*).

May 9. *No Longer Dream Time* (ITV)

Over recent years the Australian aborigines have been claiming vast tracts of land whose ownership, to put it mildly, is not clear. The worst battles come when the aboriginal homelands may contain mineral deposits. Gus Botterill, a lawyer, explains how he is trying to advise the 13,000 aborigines in Broome, Western Australia. One in the *Village Earth* series.

May 9. *The Video Programme* (BBC2)

This long-awaited programme by the editor of *Arena* is a display of video culture in London, New York & other centres; it promises to be entertaining, off-beat & good to look at.

May 10. *Thirty Years On* (ITV)

The year 1953 was one of the most eventful of the postwar era, with the death of Stalin, the inauguration of Eisenhower & the climbing of Everest. Peter Allis gives us the Coronation, Sir Gordon Richards's first & last Derby win, the England football team's first-ever defeat at home (to Hungary, 3-6), & other sporting moments.

May 11. *The Way of the Warrior* (BBC2)

Judo & karate involve more than smashing people to smithereens; some of the so-called martial arts are avowedly non-violent. This new series of eight programmes narrated by Dennis Waterman travels around Hong Kong, Japan, Taiwan & India as well as London & Los Angeles to show major variations. The second programme, on May 18, is about Kalaripayit, an art in southern India.

May 14. *Blake's Seven* (BBC1)

Britain's version of *Star Trek* is now repeated in the old *Dr Who* slot on late Saturday afternoons; a canny piece of scheduling that should please the SF series' cult following.

May 14. *Where's Your Sense of Humour?* (ITV)

A practical joker gets his come-uppance in Patricia McGerr's play, with Philip Jackson as the prankster, Sheila Gish & Tom Chaddon.

May 18. *Everyone Here* (C4)

A welcome new series for this children's programme that has no presenter & is filmed entirely on location, showing children of all kinds & up to all kinds of tricks.

May 21. *Office Romances* (ITV)

The winning combination of William Trevor, who wrote the original short story, & Hugh White-more, who adapted it, promises an intriguing treatment of this tale of a young country girl arriving in the wicked city.

May 22. *The Soft Shoe Show* (BBC1)

Wayne Sleep, dancer extraordinary, presents a new series about dance & dancers, from the Royal Ballet to grunTERS & groanERS at lunchtime classes.

May 22. *King's Royal* (BBC1)

Tom Bell, with his dour good looks, returns for a second series of this Victorian adventure set in Scotland.

May 25. *Backstage at the Kirov* (C4)

The first-ever TV programme on the world-famous Russian ballet company. See p93.

May 28. *Bingo!* (ITV)

Following a sociologist's recent report, the game of bingo is suddenly respectable & to be encouraged. In this play by Richard Francis, Gwen Taylor plays the kind of middle-class lady that gives bingo (& sociologists) a good name.

CLASSICAL MUSIC

MARGARET DAVIES



The King's Singers: 15th birthday celebration on May 1 at the Festival Hall.

THIS IS A MONTH for birthday celebrations. On May Day at the Festival Hall the King's Singers, one of the liveliest and most versatile groups of music makers, who have appeared with Kiri te Kanawa and Harry Secombe, with Krzysztof Penderecki and Esther Rantzen, celebrate their 15th anniversary with a characteristically varied programme. On May 12 Sir Lennox Berkeley reaches his 80th birthday and the London Sinfonietta and the Academy of London at the Queen Elizabeth Hall and the Thames Chamber Orchestra at the Wigmore Hall will be among the musicians marking the occasion with performances of his works. The English Bach Festival comes of age this year and gives a 21st anniversary concert at the Festival Hall on May 14. It marks the Rameau tercentenary on May 24 at the Queen Elizabeth Hall with Trevor Pinnock's harpsichord recital. On May 23 three distinguished contemporary music ensembles celebrate the 40th anniversary of the Society for the Promotion of New Music in a gala concert at the Barbican which includes four world premières.

□ The BBC has announced a new scheme for the allocation of tickets for the last night of the Proms. Concertgoers who buy tickets for a minimum of four events may apply for up to two tickets for the last night on Saturday, September 17. The prospectus for 1983 is available on May 5.

CONCERT AND RECITAL GUIDE

ALBERT HALL

Kensington Gore, SW7 (589 8212).

May 6, 7.45pm. **London Philharmonic Orchestra**, conductor López-Cobos; Andrés Schiff, piano. Schubert, Symphony No 8 (Unfinished); Schumann, Piano Concerto; Chabrier, Rhapsodie, España; Granados, Intermezzo from Goyescas; Rimsky-Korsakov, Capriccio Espagnol.

May 8, 7.30pm. **New Symphony Orchestra, Band of the Irish Guards**, conductor Tausky; Liora Ziv-Li, piano. Tchaikovsky, Suites from The Nutcracker & Swan Lake, Piano Concerto No 1, Waltz from The Sleeping Beauty, Overture 1812 with cannon & mortar effects.

May 15, 7.30pm. **Royal Philharmonic Orchestra**, conductor Del Mar; Yehudi Menuhin, violin. Mendelssohn, A Midsummer Night's Dream; Mozart, Violin Concerto No 5; Brahms, Violin Concerto.

May 26, 7.30pm. **Royal Philharmonic Orchestra, London Oriana Choir, Haberdashers' Aske's Boys' Choir**, conductor Lovett; John Ogdon, piano. Beethoven, Piano Concerto No 5 (Emperor); Orff, Carmina Burana.

May 29, 7.30pm. **New Symphony Orchestra**, conductor Tausky; **Cossack Dancers**. Russian music & dancing: Khachaturian, Rimsky-Korsakov, Dvořák, Smetana, Mussorgsky.

BARBICAN

Silk St, EC2 (628 8795, cc 638 8891).

May 1, 7.30pm. **Philharmonia Orchestra**, conductor Hickox; Narciso Yepes, guitar. Falla, Ritual Fire Dance from El Amor Brujo, Three Dances from The Three Cornered Hat; Bizet, Carmen Suite; Rodrigo, Concierto de Aranjuez; Chabrier, España; Ravel, Bolero.

May 2, 7.30pm. **Philharmonia Orchestra**, conduc-



Barry Tuckwell: at the Barbican on May 27.

tor Del Mar; Robert Cohen, cello. Walton, Overture Portsmouth Point; Elgar, Cello Concerto; Holst, The Planets.

May 3, 7.45pm. **Academy of St Martin-in-the-Fields**; Iona Brown, director & violin; Malcolm Latchem, violin. Handel, Concerto Grosso Op 6 No 11; Corelli, Concerto Grosso Op 6 No 2; Bach, Concerto for two violins BWV 1043; Mozart, Divertimento in D K136; Tchaikovsky, Serenade for Strings.

May 4, 7.45pm. **City of London Sinfonia**, conductor Hickox; Gyorgy Pauk, violin; Thelma

Owen, harp; John Alley, Ian Watson, pianos. Ravel, Le tombeau de Couperin, Tzigane; Fauré, Masques et bergamasques; Debussy, Danse sacrée et danse profane; Saint-Saëns, Havanaise, Le carnaval des animaux.

May 5, 8pm. **London Concert Orchestra**, conductor J. Del Mar; Maurice Hasson, violin. Nicolai, Overture The Merry Wives of Windsor; Smetana, Moldau; Bruch, Violin Concerto; Grieg, Peer Gynt Suite No 1; Tchaikovsky, Waltz of the Flowers from The Nutcracker; Dvořák, Three Slavonic Dances.

May 6, 8pm. **Royal Philharmonic Orchestra**, conductor Handford; John Ogdon, piano. Elgar, Enigma Variations; Rachmaninov, Rhapsody on a Theme of Paganini; Tchaikovsky, Fantasy Overture Romeo & Juliet; Sibelius, Symphony No 5.

May 12, 7.45pm. **English Chamber Orchestra, Tallis Chamber Choir**, conductor Thomas; Kathleen Battle, soprano; Carolyn Watkinson, mezzo-soprano; Dennis O'Neill, tenor; Gwynne Howell, bass. Beethoven, Opferlied, Bundeslied, Symphony No 9 (Choral); Mozart, Vorrei spiegarli oh Dio K418.

May 13, 8pm. **Royal Philharmonic Orchestra**, conductor Batiz; Daniel Adni, piano. Rossini, Overture The Barber of Seville; Handel, Music for the Royal Fireworks; Tchaikovsky, Piano Concerto No 1; Beethoven, Symphony No 8.

May 14, 7.30pm. **Goldsmiths' Choral Union, Musicians of London**, conductor Wright; Jo Ann Pickens, soprano; Catherine Wyn Rogers, contralto; Martin Curtis, tenor; Michael George, bass. Beethoven, Ah! perfido, scena & aria; Symphony No 4, Mass in C.

May 15, 7.30pm. **London Concert Orchestra**, conductor Dods; Valerie Masterson, soprano. Viennese evening: music by Suppé, the Strauss family, Lehár, Zeller, O. Straus.

May 19, 8pm. **City of London Sinfonia**; Stephen Cleobury, director & harpsichord; Ronald Thomas, Malcolm Layfield, violins; Crispian Steele Perkins, trumpet. Handel, Water Music; Purcell, Trumpet Tune & Air; Pachelbel, Canon in D; Bach, Concerto for two violins & orchestra BWV 1043; Vivaldi, The Four Seasons.

May 21, 8pm. **London Concert Orchestra, London Choral**, conductor Dods; Josephine Barstow, soprano; Trumpeters from the Band of the Welsh Guards. Opera gala: Verdi, Offenbach, Tchaikovsky, Mascagni, Puccini.

May 22, 3.30pm. **Polish Chamber Orchestra**, conductor Maksymiuk; Kyung Wha Chung, violin. Elgar, Serenade for Strings; Bach, Violin Concertos Nos 1 & 2; Mozart, Eine kleine Nachtmusik.

May 22, 7.30pm. **English Baroque Orchestra & Choir**, conductor Lovett; Jennifer Smith, soprano; Margaret Cable, mezzo-soprano; Adrian Thompson, tenor; Richard Jackson, bass. Bach, Mass in B minor.

May 23, 7.30pm. **London Sinfonietta**, conductor Knussen; **Arditti String Quartet, Electric Phoenix**. Britten, Quartettino; Maxwell Davies, Quartet Movement; Holloway, Showpiece; Fernyhough, In Carceri; Brooks, The Legacy; Anderson, Bedford, Knussen, Lefanu, Matthews, Nicholson, Rose, Saxton, fanfares & birthday pieces.

May 27, 7.45pm. **Scottish Chamber Orchestra**, conductor Leppard; Barry Tuckwell, horn. Haydn, Symphony No 6, Horn Concerto No 1; Mozart, Horn Concerto No 3; Mendelssohn, Symphony No 4 (Italian).

May 29, 7.45pm. **Scottish Chamber Orchestra**, conductor Leppard; Teresa Berganza, soprano. Haydn, Symphony No 104 (London), Cavatina di Alcina; Vivaldi, Armate face Anquibus; Rossini, Di tanti palpiti; Brahms, Variations on a theme by Haydn Op 56; de Falla, Seven Spanish Songs.

May 31, 8pm. **Philharmonia Orchestra**, conductor Del Mar; Ian Hobson, piano. Smetana, Overture The Bartered Bride; Sibelius, Valse Triste; Rachmaninov, Piano Concerto No 2; Tchaikovsky, Symphony No 6 (Pathétique).

KENWOOD HOUSE

Hampstead Lane, NW3. Box office: GLC, Room 3, South Block, County Hall, SE1 (633 1707).

May 1, 8, 7.30pm. **Marius May**, cello; **Julian Dawson-Lyell**, piano. May 1, Beethoven, 12 Variations on a theme from Handel's Judas Macabaeus, Sonatas in G minor Op 5 No 2, in F Op 5 No 1, in C Op 102 No 1; May 8, Beethoven, 7 Variations on Mozart's Bei Männern, welche Liebe

fühlen, Sonatas in D Op 102 No 2, in A Op 69, 12 Variations on Mozart's Ein Mädchen oder Weibchen.

May 15, 22, 29, 7.30pm. **Erich Gruenberg**, violin; **David Wilde**, piano. May 15, Beethoven, Sonatas in A, in G, in C minor Op 30 Nos 1-3; May 22, Sonatas in D Op 12 No 1, in F Op 24 (Spring), in A Op 47 (Kreutzer); May 29, Sonatas in A minor Op 23, in E flat Op 12 No 3, in A Op 12 No 2, in G Op 96.

ST JOHN'S

Smith Sq, SW1 (222 1061).

May 6, 7.30pm. **New London Sinfonia, London Choral**, conductor Coleman; Lois McDonall, soprano; Anne-Marie Owens, mezzo-soprano; Geoffrey Pogson, tenor; Alan Opie, bass. Hamilton, Passion according to St Mark.

May 7, 7.30pm. **Coro Cappella**, conductor Turner; Ian Partridge, tenor; Christopher Herrick, organ; Mark Caudle, cello. Guerrero, Victoria, motets; Monteverdi, sacred monodies.

May 8, 7.30pm. **Abbey orchestra & Abbey Opera Chorus**, conductor Antony Shelley; Philippa Dames Longworth, soprano; Angela Hickey, mezzo-soprano; Alberto Remedios, Kenneth Brown, tenors; David Barrell, Philip O'Reilly, baritones; Gerard Delrez, bass; Maurice Denham, narrator. McCabe, Notturmo ed Alba; Stravinsky, Oedipus Rex (concert performance).

May 9, 1pm. **Michael Collins**, clarinet; **Moray Welsh**, cello; **Anthony Goldstone**, piano. Debussy, Première rhapsodie for clarinet & piano, Cello Sonata in D minor; Beethoven, Trio in B flat Op 11.

May 10, 7.30pm. **Holst Orchestra & Singers**, conductor Welton. Handel, Arrival of the Queen of Sheba; Vivaldi, Magnificat in G; Britten, Rejoice in the Lamb; Berkeley, Romaunt de la Rose; Bach, Mass in G BWV 236.

May 13, 7.30pm. **The King's Consort**; Robert King, director, harpsichord & organ; Michael Copley, recorder; Jonathan Morgan, baroque flute; Margaret Faultless, baroque violin; Stephen Jones, baroque violin & viola; Lawrence Martin, baroque viola; Philippa Morgan, baroque cello; Alison Crum, viola da gamba & violone. Locke, Telemann, Vivaldi, Muffat, Janitsch.

May 15, 7.30pm. **English Baroque Soloists**, conductor Gardiner; Malcolm Bilson, fortepiano. Mozart, Symphony No 33, Fortepiano Concertos in A K414, in E flat K449, Eine kleine Nachtmusik.

May 16, 1pm. **Lindsay String Quartet**, Tippett, Quartet No 2; Beethoven, Quartet in F minor Op 95.

May 20, 7pm. **English Baroque Soloists, Monteverdi Choir**, conductor Gardiner; Malcolm Bilson, fortepiano. Schubert, Ave Maria, Gesang der Geister; Mozart, Fortepiano Concertos in E flat K271, in F K413, canons & rounds.

May 23, 1pm. **Polish Chamber Orchestra**, conductor Maksymiuk. Mozart, Adagio & Fugue in C minor K546; Baciewicz, Divertimento; Britten, Variations on a Theme of Frank Bridge.

May 28, 7.30pm. **Clerks of Oxenford**, director Wulstan. Sheppard, Tallis, Byrd, Gibbons.

SOUTH BANK

SE1 (928 3191, cc A, Bc 928 6544).

(FH = Festival Hall, EH = Queen Elizabeth Hall, PR = Purcell Room)

May 1, 7.30pm. **King's Singers**. Arnold, Escape; arr Richards, Cornish folk songs; songs of the Renaissance & others. FH.

May 2, 7.45pm. **Allegri String Quartet**; **James Campbell**, clarinet. Schubert, Quartets in D D94, in G D887; Mozart, Clarinet Quintet in A K581. EH.

May 2, 8pm. **Murray Perahia**, piano. Beethoven, Sonata in D Op 10 No 3; Schubert, Four Impromptus D935, Fantasia in C D760; Mendelssohn, Prelude & Fugue Op 35 No 1, Variations sérieuses. FH.

May 3, 7.45pm. **Malcolm Binns**, piano. Chopin, Barcarolle in F sharp Op 60, 24 Preludes, The Four Ballades. EH.

May 3, 5, 8pm. **London Philharmonic Orchestra**, conductor Tennstedt; Anne-Sophie Mutter, violin. Beethoven, Overture Egmont, Violin Concerto; Mozart, Symphony No 39. FH.

May 4, 7.45pm. **Narciso Yepes**, guitar. El Sabio, Kellner, Falckenhagen, Bach, Scarlatti, Conge,

CLASSICAL MUSIC CONTINUED

Satie, de la Masa, Mompou, Rodrigo, Tarrega, Ginastera. *FH*.

May 4, 8pm. **London Mozart Players**, conductor Blech; Norbert Brainin, violin; Peter Schidlof, viola. Haydn, Symphony No 97; Mozart, Sinfonia Concertante K364; Schubert, Symphony No 3. *FH*.

May 6, 7.30pm. **Naomi Davidov**, harpsichord. Bach, Rameau, Mozart, Joplin. *PR*.

May 6, 7.45pm. **London Bach Orchestra**; Philip Ledger, director & harpsichord; Ifor James, Anthony Randall, Jonathan Williams, Richard Watkins, horns; Perry Hart, David Woodcock, violins. Handel, Arrival of the Queen of Sheba, Concerto a due cori No 3; Bach, Concerto in D minor for two violins; Telemann, Suite for four horns; Mozart, Symphony No 29. *EH*.

May 6, 8pm. **Philharmonia Orchestra**, conductor Ashkenazy; Alicia de Larrocha, piano. Fauré, Suite Pelléas et Mélisande; Ravel, Piano Concerto in G; Tchaikovsky, Symphony No 6 (Pathétique). *FH*.

May 7, 8pm. **English Chamber Orchestra**, conductor Menuhin; Andras Schiff, piano. Mozart, Overture Don Giovanni. Piano Concerto in E flat K482, Serenade in F K101, Symphony No 38 (Prague). *FH*.

May 8, 7.15pm. **Allegri String Quartet**; Moray Welsh, cello. Schubert, Quartet in A minor D804, Quintet in C D956; Britten, Quartet No 3. *EH*.

May 8, 7.30pm. **London Philharmonia Orchestra & Choir**, conductor Eschenbach; Suzanne Murphy, soprano; Bernadette Greevy, contralto; Richard Morton, tenor; Gwynne Howell, bass. Beethoven, Symphony No 1; Mozart, Requiem. *FH*.

May 9, 8pm. **Philharmonia Orchestra & Chorus**, conductor Ashkenazy; Sheila Armstrong, soprano; Ryland Davies, tenor; John Shirley-Quirk, baritone. Rachmaninov, Three Russian Songs, The Bells; Sibelius, Symphony No 3. *FH*.

May 10, 8pm. **Philharmonia Orchestra**, conductor Handley; John Lill, piano. Rossini, Overture William Tell; Rachmaninov, Piano Concerto No 2; Elgar, Enigma Variations.

May 11, 7.30pm. **London Oboe Band**. Paisible, Purcell, Hertel, Prowo, Vivaldi, Handel, Krieger & others. *PR*.

May 12, 8pm. **Royal Philharmonic Orchestra**, conductor Masur; Elisabeth Leonskaja, piano. Tchaikovsky, Piano Concerto No 1; Bruckner, Symphony No 4 (Romantic). *FH*.

May 13, 8pm. **London Philharmonia Orchestra**, conductor Eschenbach; Justus Frantz, piano. Wagner, Prelude Tristan and Isolde; Beethoven, Piano Concerto No 5 (Emperor); Schubert, Symphony No 9 (Great). *FH*.

May 14, 7.45pm. **English Sinfonietta**, conductor Del Mar; Maurice Bourque, oboe; Lennox Berkeley, piano. Sir Lennox Berkeley 80th birthday concert: Berkeley, Windsor Variations, Sinfonia Concertante, Divertimento, Palm Court Waltz; Honegger, Pastorale d'été; Françaix, L'horloge des fleurs. *EH*.

May 14, 8pm. **English Bach Festival Baroque Orchestra & Chorus**, conductor Gonnemann; Lynda Russell, soprano; Paul Esswood, alto; Martyn Hill, tenor; Henry Herford, bass. Bach, Suite No 4, Unser Mund sei voll Lachens BWV110, Magnificat in E flat BWV243A. *FH*.

May 15, 3pm. **Annie Fischer**, piano. Schumann, Kinderszenen; Beethoven, Sonatas in G Op 79, in A Op 101; Chopin, Fantaisie-Impromptu in C sharp minor Op 66, Nocturne in C sharp minor Op 27 No 1, Sonata in B flat minor Op 35. *EH*.

May 15, 3.15pm. **London Philharmonia Orchestra**, Christopher Eschenbach, conductor & piano. Wagner, Prelude Tristan and Isolde; Mozart, Piano Concerto in A K414; Schubert, Symphony No 9 (Great). *FH*.

May 15, 22, 7.15pm. **Yo Yo Ma**, cello. May 15, Bach, Suites Nos 1, 2 & 3; May 22, Suites Nos 4, 5 & 6 for unaccompanied cello. *EH*.

May 15, 7.30pm. **Philharmonia Orchestra**, conductor von Maticic; Anne Evans, soprano. Wagner, Overture & Senta's Aria The Flying Dutchman, Prelude to Act III Tannhäuser, Overture Die Meistersinger, excerpts from Götterdämmerung. *FH*.

May 16, 7.45pm. **Academy of London**, conductor Stamp; Meriel Dickinson, contralto; Yehudi Menuhin, violin. Mozart, Adagio & Fugue in C minor K546, Symphony No 40; Berkeley, Four Poems of Saint Theresa of Avila; Violin Concerto.

EH.

May 17, 7.30pm. **Christopher Kite**, harpsichord. Purcell, Handel, Winters, Bach. *PR*.

May 18, 8pm. **Philharmonia Orchestra**, conductor von Maticic; Lynn Harrell, cello. Mozart, Symphony No 25; Haydn, Cello Concerto in C; Beethoven, Symphony No 7. *FH*.

May 19, 8pm. **Royal Philharmonic Orchestra**, conductor Masur; Kyung Wha Chung, violin; Paul Tortelier, cello. Mozart, Symphony No 29; Brahms, Concerto in A minor for violin & cello; Dvořák, Symphony No 8. *FH*.

May 20, 8pm. **Philharmonia Orchestra, Bach Choir**, conductor Willcocks; Wendy Eathorne, soprano; Catherine Wyn-Rogers, contralto; Maldwyn Davies, tenor; Stephen Roberts, bass; John Scott, organ. Hodkinson, Sinfonia Fidei; Poulenc, Organ Concerto; Tippett, A Child of Our Time. *FH*.

May 21, 8pm. **Academy of St Martin-in-the-Fields**; Iona Brown, director & violin; Jack Brymer, clarinet. Mozart, Eine kleine Nachtmusik, Clarinet Concerto in A K622; Vivaldi, Four Seasons. *FH*.

May 22, 7.30pm. **Philharmonia Orchestra**, conductor Atzmon; Philip Fowke, piano. Rossini, Overture The Barber of Seville; Handel, Music for the Royal Fireworks; Grieg, Piano Concerto; Dvořák, Symphony No 9 (From the New World). *FH*.

May 23, 8pm. **Hallé Orchestra**, conductor Loughran; Peter Donohoe, piano. Berlioz, Overture Le carnaval romain; Rachmaninov, Piano Concerto No 1; Mahler, Symphony No 1. *FH*.

May 24, 7.45pm. **Trevor Pinnock**, harpsichord. Bach, Toccata in D BWV912, Partita No 4; Rameau, Suite in A minor, L'enharmonique, La poule. *EH*.

May 24, 8pm. **English Chamber Orchestra**; Murray Perahia, director & piano. Mozart, Divertimento in D K205, Piano Concertos in F K459, in D K537. *FH*.

May 25, 7.45pm. **London Mozart Players**; Tamas Vasary, conductor & piano. Mozart, Piano Concerto in F K413, Quintet in E flat for piano & wind K452; Janáček, Suite for strings; Haydn, Symphony No 85 (La Reine). *EH*.

May 25, 8pm. **Philharmonia Orchestra**, conductor Rattle; Misha Dichter, piano. Strauss, Don Juan; Beethoven, Piano Concerto No 3; Bartók, Concerto for Orchestra. *FH*.

May 27, 8pm. **Scottish National Orchestra**, conductor Gibson; Cécile Ousset, piano. Berlioz, Overture Le corsaire; Saint-Saëns, Piano Concerto No 2; Elgar, Symphony No 2. *FH*.

May 29, 3pm. **Pascal Rogé**, piano. Haydn, Sonata in C minor HobXV.20; Beethoven, Sonatas in E flat Op 31 No 3, in F minor Op 2 No 1; Schumann, Fantasiestücke Op 12. *EH*.

May 29, 7.30pm. **Philharmonia Orchestra & Chorus**, conductor Ozawa; Jessye Norman, soprano; Robert Tear, Martyn Hill, tenors; Gwynne Howell, Malcolm King, bass/baritone; narrator to be announced. Stravinsky, Symphony of Psalms, Oedipus Rex. *FH*.

May 30, 8pm. **Claudio Arrau**, piano. Beethoven, Brahms, sonatas. *FH*.

May 31, 7.45pm. **Shlomo Mintz**, violin; **Paul Ostrovsky**, piano. Mozart, Sonata in E flat K380; Bartók, Sonata No 1; Beethoven, Sonata in C minor Op 30 No 2. *EH*.

May 31, 8pm. **Los Angeles Philharmonic Orchestra**, conductor Giulini; Vladimir Ashkenazy, piano. Brahms, Piano Concerto No 2, Symphony No 1. *FH*.

WIGMORE HALL

Wigmore St, W1 (935 2141).

May 1, 11.30am. **Martino Tirino**, piano. Sunday morning coffee concert: Schubert, Impromptus Nos 5-8; Debussy, Estampes; Liszt, Hungarian Rhapsody No 13.

May 1, 2, 7.30pm. **Beaux Arts Trio**. May 1, Haydn, Piano Trio in C Hob XV.27; Schumann, Piano Trio No 1; Brahms, Piano Trio No 3; May 2, Haydn, Piano Trio in D minor Hob XV.23; Schumann, Piano Trio No 3; Brahms, Piano Trio No 2.

May 4, 14, 25, 7.30pm. **Lindsay String Quartet**. Beethoven cycle: May 4, Quartets Nos 2, 7, 11; May 14, Quartets Nos 6, 10, 14; May 25, Quartets Nos 1, 15, Quartet in F Op 14.

May 7, 7.30pm. **Joaquín Achucarro**, piano. Brahms, Variations on a theme of Schumann Op 9, Sonata No 3.

May 8, 11.30am. **Gabrieli String Quartet**. Haydn,

POPULAR MUSIC

DEREK JEWELL



Liza Minnelli: at the Apollo Victoria.

Headliner of the month is **Liza Minnelli**, who makes one of her rare visits to this country. I remember first seeing her at the late Talk of the Town in the 1960s. She is coming to the Apollo Victoria (834 6177, cc 636 8686) from May 16 for three weeks. I am sure it will be a great performance, and at the prices asked it needs to be.

Dionne Warwick is a wonderful singer who also began in the 60s. She it was who made the name of Burt Bacharach and his various lyric writers synonymous with good quality popular music: songs like "Walk On By" & "Trains and Boats and Planes". Then her career faded a little but now she is back, as good as ever and with much more maturity in her choice of material and her performance. She is at the Hammersmith Odeon (748 4081) from May 13 to 15.

Yet another idol of the late 60s and early 70s is in town, the guitar wizard **Carlos Santana**. His latest outfit takes over the Albert Hall (589 8212) for three nights (May 2 to 4) with shows on the first two nights at 7.30pm and a double header (6pm and 9pm) on the final night.

As he departs, a more recent rock and pop sensation takes over: **Maze**, featuring Frankie Beverly. They are giving four shows at the Hammersmith Odeon (May 5 to 8).

There is the usual bundle of good jazz at the major London venues—but let me start by encouraging you to support one of the least fashionable places. Out at University College School (Frogna, Hampstead, NW3; 435 2215) David Lund has been flying the jazz flag for a long time now, and he has a very special set of concerts this month.

Quartet in D Op 20 No 4; Dvořák, Quartet in G Op 106.

May 12, 7.30pm. **Thames Chamber Orchestra**. Michael Dobson, conductor & oboe; Jean Rigby, mezzo soprano; Anthony Marwood, violin; Catherine Marwood, viola. Handel, Oboe Concerto in G minor; Berkeley Suite for Strings Op 87, Four poems of St Teresa of Avila Op 27; Mozart, Sinfonia Concertante in E flat K 364.

May 15, 11.30am. **Accademia Arcadiana**. In Praise of Coffee: Bernier, Cantata Le Café; Blavet, Flute Sonata in B minor Op 3 No 2; Bach, Cantata No 211 (Coffee Cantata).

May 15, 7.30pm. **Victoria de los Angeles**, soprano; **Geoffrey Parsons**, piano. Programme to be announced.

May 17, 7.30pm. **Tom Krause**, baritone; **Irwin Gage**, piano. Sibelius, 7 Songs, 6 Songs from Op 13; Duparc, L'invitation au voyage, Extase, Phidyle; Ravel, Don Quichotte à Dulcinée.

May 21, 3.30pm. **Jeanne Farewell**, piano. Shostakovich, Preludes in F sharp & E flat minor; Chopin,

First, there is the Al Haig memorial concert on May 5, featuring among others **Art Theman** on tenor sax and **Stan Tracey** on piano. Then, on May 19, he puts on an American star, **Eddie "Cleanhead" Vinson** with the **Brian Lemon Trio**. And, finally, on May 26 an all-star jam session in aid of Guide Dogs for the Blind features the **Eddie Thompson Trio** plus guests, **Kathy Stobart** on tenor sax, and more.

Towards the end of the month Ronnie Scott's (439 0747) really should be shaking when **Machito** brings in his big Afro-Cuban outfit (May 23 for two weeks). From May 2 to 7 the gentler sounds of guitarist **Larry Corvell** will reign at the club.

Exciting things are also happening at the Canteen in Covent Garden (405 6598), where those two long-term rhythm-and-blues artists **Zoot Money** (May 6 and 7) and **Long John Baldry** (May 12 to 14) both appear. And, for the week beginning May 23, there is the American singer, **Johnny Hartman**, who performs somewhat in the style of Mark Murphy.

The cream of what Pizza Express, Dean Street (437 9595), has to offer is the first visit as a solo artist of the former Duke Ellington trumpeter, **Willy Cook**, who is there on May 21 and then again, with the **Brian Lemon Trio**, from May 25 to 28. Over at Pizza on the Park in Knightsbridge (235 5550), meantime, there is a marvellous week from May 23 when another Ellingtonian veteran, **Adelaide Hall**, appears for a week with pianist **Michael Garrick**. And, to round it all off, both Adelaide and Willy get together in Basinstoke on May 18 to give their own tribute to Duke Ellington.

Another artist well worth mentioning at Pizza on the Park is **Gillie McPherson**, who appears on May 13 and 14. She's the singer and guitarist who, if she's as good as she was when she appeared at Ronnie Scott's, should make wonderful listening.

At this point I usually talk about some albums but let that wait, for I should urge you to see the musical **Marilyn!** (Adelphi Theatre) starring **Stephanie Lawrence**.

In the fashion of most modern musicals the songs (by Jacques Wilson and Mort Garson) are so integrated with the plot that there are no outstanding pieces beyond their context. So musically we are left to admire Bill Byers's orchestrations and Ray Cook's musical direction, like the electric piano/sax/strings mix on "The Most Beautiful Girl of Them All", the George Shearingesque backing to "There's So Much To Do in New York" and variations on the memorable phrase "Did You Know Marilyn Monroe?"

Nocturne in C sharp minor; Beethoven, Sonata Op 110; Ginastera, Danzas Argentinas; Musorgsky, Pictures at an Exhibition.

May 22, 11.30am. **Academy of Ancient Music, Salomon Quartet**. J. C. Bach, Flute Quartet in A; Mozart, String Quartet in B flat K159; Haydn, Symphony No 104 (London).

May 22, 7.30pm. **London Pro Musica**, director Thomas. A Florentine festival: Festa, Pisano, Verdelot, Isaac, carnival songs, dances, madrigals.

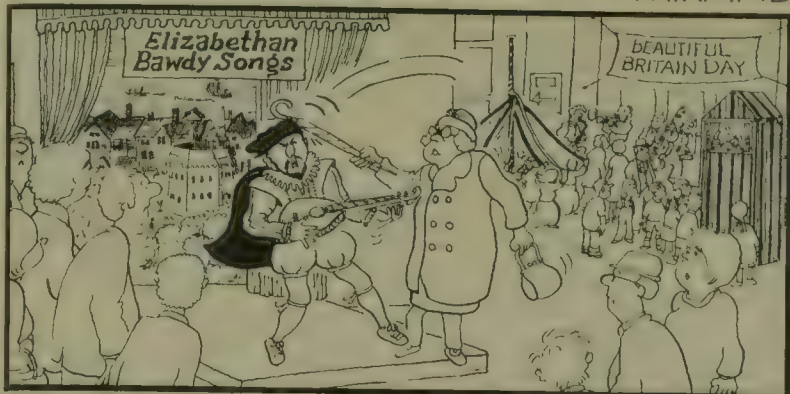
May 26, 7.30pm. **Virginia Pleasants**, fortepiano & harpsichord. Bach, Four duets BWV802-5, Ricerca a 3 from The Musical Offering, 15 Sinfonias BWV 787-801, Partita in B minor BWV 831.

May 29, 11.30am. **Howard Shelley**, piano. Chopin, Preludes Op 28 Nos 1-4, 7, 8, 13, 16, Fantaisie in F minor Op 49, Berceuse in D flat Op 57, Sonata in B minor Op 58.

May 31, 7.30pm. **William Howard**, piano. Beethoven, Sonata in E flat Op 27, No 1; Dvořák, Theme & Variations Op 36; Janáček, In the Mist; Chopin, Rondo Op 16, Ballade in G minor, Op 23.

LONDON MISCELLANY

MIRANDA MADGE



BEAUTIFUL BRITAIN DAY is celebrated at the Barbican on May 2 from noon onwards. Punch and Judy, Humphrey Lyttelton with his trumpet, schoolchildren maypole dancing and Tarleton's Jig singing Elizabethan lute songs and bawdy ballads will be there to make you merry. The National Trust is showing photographs of its most beautiful buildings, gardens and tracts of open countryside and in the cinemas from 3pm there are feature films and documentaries shot on location. A leaflet giving full details is available from the Barbican Centre, Silk Street, EC2 (638 4141).

□ The Chelsea Physic Garden in Royal Hospital Road, SW3, is at last admitting the public to its grounds. Founded in 1673 for and by the Society of Apothecaries, it has provided medicinal plants, the botanical collection with which the British Museum was founded (now housed at the Natural History Museum), the cotton seeds which established the staple crop of the new colony of Georgia in the first half of the 18th century and inspiration for the decorators of Chelsea porcelain. The garden is open on Wednesdays, Sundays and Bank Holidays from 2 to 5pm until October 23. It is also open from May 24 to 27, 11am-5pm, so that gardeners with great stamina can spend a day visiting it and the Chelsea Flower Show which is held just up the road.

□ If you know what a 17th-century apple roaster looked like, please contact the Friends' Office at the V & A (589 4040). Work is in progress to restore the kitchen at Ham House and this is one of the items listed on the inventories of the 1670s and 80s that is still needed. The kitchen is due to open at the end of June showing a fascinating range of culinary equipment including birch whisks, cabbage nets, a mousetrap and a spit jack. Some pieces are original, others have been made by craftsmen from drawings or examples in museums. Donations or knowledge welcomed.

EVENTS

May 1, noon. **Of Songs & Songwriters:** jazz special with Benny Green & Denis King. Burgh House, New End Sq. NW3 (431 0144). £2.50.

May 1, 7.15pm. **The Sun King**, a play by John Carroll about the life of Louis XIV. With John Westbrook, Marius Goring & Gwen Watford. Queen Elizabeth Hall, South Bank, SE1 (928 3191). £1.50-£5.50.

May 2-7. **Penny Black week** at Stanley Gibbons. To celebrate the anniversary on May 6 of the introduction of the pre-paid postal system & the 1840 Penny Black stamp, the shop staff are dressing in Victorian costumes, there is a competition to win an original Penny Black worth about £100 & stamp collections will be valued free on Saturday May 7 & 28 & each Tuesday & Thursday in the month. Stanley Gibbons, 399 Strand, WC2. Mon-Fri 9.30am-5.30pm. Sat 10am-noon.

May 5. **The Wall Walk opens at the Tower of London.** Visitors can now walk on the curtain wall of the Inner Ward, a good vantage point from which to study the defensive system of the Tower. The walk provides lovely views of the river & passes through several towers including the Broad Arrow Tower, arranged as a knight's room in 1381, the year of the Peasants' Revolt. Tower of London, EC3. £2.50. OAPs & children £1.20.

May 5 & following Thursdays. **The Ritz is having a season of fashion shows** on Thursday evenings. While you sip a cocktail in the Palm Court models parade in garments by leading designers. Sessions at 6.15 & 7pm. The Ritz, Piccadilly, W1.

May 8, 11am-5pm. **Plants & gardens spring fair.** Displays by many gardening societies & organizations, with plants & seeds for sale. Museum of

Garden History, St Mary-at-Lambeth, Lambeth Palace Rd, SE1. 50p.

May 22, 9.30am-4.30pm. **Antique Toy & Doll Convention.** Fascinating ramble past old toys of all kinds, comics, exquisite dolls' house furniture & glassy stares from ranks of old dolls. Exhibition of tin toys by German toymaker Marklin. West Centre Hotel, Lillie Rd, SW6. £2.50 including catalogue, OAPs & children £1.50.

May 22, noon. **A Celebration of Birds**, readings in verse & prose by Sinead Cusack, Robert Dougall & Rob Heyland. Burgh House, £3.50 including buffet & wine.

May 25-27. **Chelsea Flower Show.** Allow plenty of time to see the marquee crammed with flowers, 24 model gardens, equipment & garden furnishings. Bands play under the trees & you can indulge in strawberries & cream. On the last day a bell rings at 5pm & after that some of the exhibits are sold off. Royal Hospital, Royal Hospital Rd, SW3. May 25, 8am-8pm £7.50, after 3.30pm £6.50. May 26, 8am-8pm £6.50, after 3.30pm £4.50. May 27, 8am-5pm £4.50. May 24 RHS members only.

May 28. **Archive film shows:** 3pm, *Aircraft of World War II*. Film from the years 1939-45 including captured Luftwaffe film of B17s & Liberators under attack. 7.45pm, *Inland waterways*. Rare film of Britain's canals. Queen Elizabeth Hall, £2 or £2.50 each session, OAPs & children £1.50 or £2.

May 28-June 12. **Richmond Festival.** Events include: May 30, 2pm. **Great Teddy Bear Rally.** Bring a furry friend for teddy bear Olympics, a teddy fair, a picnic & a teddy prom. Marble Hill Park, Twickenham. June 4, 5, 3pm. **The English Civil War Society** re-enact a battle between Royal-

ists & Parliamentarians. Petersham Meadows. June 11, 2.30pm. **The Day of the Dragon.** A procession of home-made dragons from the riverside to the green. Information from 940 8146.

May 30, 10am-5pm. **Jubilee Bus Rally.** Red buses from 1933 to the present. Outside the London Transport Museum, Covent Garden, WC2.

FOR CHILDREN

May 1, 2, 3pm. **Atarah's Band.** Music & quizzes for children. Barbican Centre, Silk St, EC2 (628 8795, cc 638 8891). £3.50, £2.50 or £1.50.

May 1-29. **Special effects season for children at the NFT:** May 1, 2, *The Golden Voyage of Sinbad*; May 7, 8, *Tom Thumb*; May 14, 15, *The Thief of Baghdad*; May 21, 22, *Clash of the Titans*; May 28, 29, *King Kong*. All films at 4pm. Children are equipped with dossiers of film notes, posters to colour & badges. National Film Theatre, South Bank, SE1 (928 3232). £2.20, children £1.10. Adults who are not members of the BFI are only admitted when accompanied by a child.

May 8, 10.30am-5pm. **Punch & Judy Festival.** Professors & their puppets start the day by processing around Covent Garden. At 11.30am they congregate in St Paul's (at the west end of the piazza) for a service in which Mrs Punch reads the lesson & Mr Punch is in the pulpit. Monocyclists & stilt-walkers add to the jollity & mere mortals must jostle for standing room. Afterwards there are continuous Punch & Judy shows behind the church.

MERMAID THEATRE. Puddle Dock, EC4 (236 9521).

Molecule lectures for older children: May 8, 6pm. *Everyday life transformed by new technology*, Peter Benton, Deputy Chairman of British Telecom, shows how the disabled will be helped to bank & shop from home. May 22, 6pm. *Ecological interactions in the Antarctic Ocean*, Dr Richard Laws talks about the decline of the whale & the changing environment in the Antarctic. Tickets: £1, children 50p.

LECTURES

MUSEUM OF LONDON

London Wall, EC2 (600 3699).

May 3-12, 1.10pm. **Lectures to celebrate the 300th anniversary of Sadler's Wells Theatre:** May 3, 300 years at the Wells, Dennis Arundel; May 4, *Joseph Grimaldi*, George Speaight; May 5, *Lilian Baylis*, Richard Findlater; May 6, *The Sadler's Wells community*, Peter Neville-Hadley; May 10, *Ballet at the Wells*, Peter Wright; May 11, *Sadler's Wells & English opera*, Harold Rosenthal; May 12, *Into the future with Sadler's Wells*, Stephen Remington.

May 13, 1.10pm. **The Roman & Saxon waterfront at Billingsgate**, Steve Roskams.

May 20, 1.10pm. **The Roman Forum & the Governor's Palace**, Peter Marsden.

NATIONAL GALLERY

Trafalgar Sq, WC2 (839 3321).

May 4, 1pm. **The Neglected National Gallery: Dutch paintings from the lower floor**, Christopher Brown.

May 10, 1pm. **The cleaning of paintings**, David Bomford.

May 17, 1pm. **Women painters in the National Gallery**, Frances Borzello.

May 19, 1pm. **Images of domesticity contrasted: Vermeer & Chardin**, Penelope Le Fanu Hughes.

NATIONAL PORTRAIT GALLERY

St Martin's Pl, WC2 (930 1552).

May 7, 3.30pm. **Max Wall: pictures by Maggi Hambling**, Maggi Hambling introduces her work.

May 21, 3.30pm. **Tudor portraits: a guide to the re-opened display**, Susan Morris.

May 24, 1.10pm. **Tudor portraits**, John Cooper.

NATIONAL THEATRE

South Bank, SE1 (928 2252).

May 18, 5.45pm. **Sheridan's comic masterpiece The Rivals**, Peter Dixon.

VICTORIA & ALBERT MUSEUM

Cromwell Rd, SW7 (589 6371).

May 1-22, 3.30pm. **The London Town House**; May 1, *Norfolk House in St James's Sq*—the original setting for the Music Room now in the V & A. Elizabeth Murdoch; May 8, *Carlton House*, King George IV's magnificent London house when he was Prince Regent, Elizabeth Murdoch; May 15, *Burlington House*, home of Lord Burlington. Apollo of the arts, Sarah Bowles; May 22, *North-*

umberland House—the original setting for the V & A's Glass Drawing Room designed by Robert Adam, Ronald Parkinson.

May 5-26, 1.15pm. **Lectures to introduce the collections in the Henry Cole Wing:** May 5, "Skying"—*British watercolours 1750-1850*, Christopher Titterton; May 12, *Victorian genre painting*, Lionel Lambourne; May 19, *Portrait miniatures*, Susan Foister; May 26, *The panorama phenomenon*, Lionel Lambourne.

May 11-25, 1.15pm. **Celia Fienness**—lectures about this woman who visited every county in England between 1685 & 1703 & wrote a journal recording her travels; May 11, *Celia Fienness at Wilton & Burghley House*; May 18, *Celia Fienness at Windsor & Hampton Court*, Imogen Stewart; May 25, *Celia Fienness at Lowther Castle*, Charles Saumarez Smith.

WATERLOO ROOM

Festival Hall, South Bank, SE1 (928 3191).

Celebrities on the South Bank: May 10, 6.15pm. *Julian Bream* interviewed by Edward Greenfield.

May 23, 6.15pm. *Lucia Popp* interviewed by Alan Blyth. £2.20.

ROYALTY

May 4. **The Queen**, accompanied by the **Duke of Edinburgh**, opens the Wall Walk. Tower of London, Tower Hill, EC3.

May 9. **The Queen** attends a Service of Dedication to celebrate the centenary of the Co-operative Women's Guild. Westminster Abbey, SW1.

May 17. **The Queen** opens the new International Maritime Organisation Headquarters building. Albert Embankment, SE1.

May 19. **The Queen** presents new standards to the Household Cavalry. Horse Guards Parade, SW1.

May 26. **The Queen Mother** opens the Tradesant Garden. St Mary-at-Lambeth, Lambeth Palace Rd, SE1.

SALEROOMS

BONHAM'S

Montpelier St, SW7 (584 9161).

May 25, 11am. Prints, books & maps, including first editions of maps by Christopher Saxton.

May 26, 6.30pm. Still life & garden paintings & related porcelain, to coincide with the Chelsea Flower Show.

CHRISTIE'S

8 King St, SW1 (839 9060).

May 6, 11am. Victorian paintings, including an early work by J. W. Waterhouse & three still lifes by the Norwich artist, Eloise Harriet Stannard.

May 19, 11am. French furniture, a single collection formed in the late 1950s & 60s & expected to fetch £500,000-£750,000.

CHRISTIE'S SOUTH KENSINGTON

85 Old Brompton Rd, SW7 (581 2231).

May 3, 2pm. Costumes & Textiles.

May 6, 2pm. Postcards, cigarette cards & printed ephemera.

May 12, 10.30am. Staffordshire ware including several rare crime figures & a figure of the 19th-century opera singer Malibran.

May 19, 2pm. Mechanical music.

May 20: 11am, Dolls; 2pm, Toys, trains & games.

PHILLIPS

7 Blenheim St, W1 (629 6602).

May 6, 1.30pm. Wine & cognac.

May 10, 2pm. Old Master & British paintings, including the group of paintings recently discovered in the chapels of Butlin's holiday camps.

SOTHEBY'S

34/35 New Bond St, W1 (493 8080).

May 5, 6, 11am & 2.30pm. Hèver Castle collection of arms & armour, & works of art.

May 17, 18, 10.30am. *Music & Continental books & MSS*, including music MSS of Bach, Beethoven, Schubert, Donizetti & Debussy.

May 24, 10.30am. Toys, including tinplate toys, Dinky toys, mechanical banks, Disneyana, dolls & dolls' houses.

May 25, 11am. British Impressionist, Post-Impressionist & modern paintings, drawings & sculpture, including works by Seago, O'Connor, Yeats, Epstein & Sickert.

May 26, 10.30am. 19th- & 20th-century clocks, watches & wristwatches, including a quarter-repeating wristwatch by Ulysses Nardin estimated at £3,000-£5,000.

ART

EDWARD LUCIE-SMITH

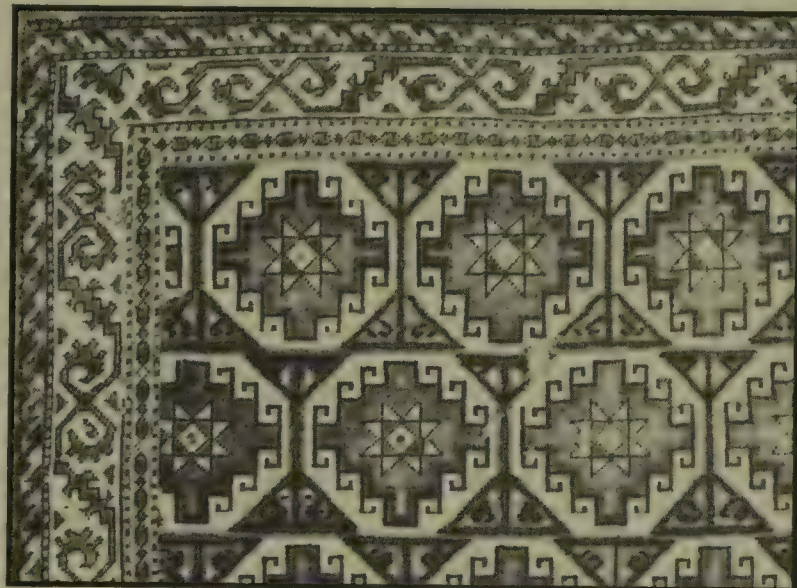
CARPETS ARE much in evidence this month. Throughout May the Barbican Art Gallery will show Carpet Magic, which it claims is the first major show of oriental carpets held in London for a decade. The exhibition is organized to demonstrate that there are three main traditions of carpet production: tribal and village weaving done by nomads; a cottage industry of women working from home but producing carpets for sale rather than for their own household use; and, finally, commercial carpet workshops, which have become important since about 1870. Each tradition is typified by a different approach to design. Weavers will demonstrate various carpet-making techniques within the context of the show. At the Hayward from May 18 the Arts Council presents The Eastern Carpet in the Western World, an exhibition of some important masterpieces.

□ Euan Uglow, one of our leading figurative painters, has an exhibition at Browse & Darby. There will be about 25 new paintings of Uglow's usual subjects—nudes, still lifes and (more rarely) landscape. Not everything will be for sale, however. There is a queue nowadays for Uglow's work, and the gallery has borrowed material from museums and private collectors. His paintings are distinguished by their meticulous exploration of form, and their individually astrigent colour.

□ Until May 13 the Michael Parkin Gallery shows work by Christopher Wood. Wood's comparatively brief career—he was born in 1901, and committed suicide in 1930—has perhaps contributed to his posthumous success. His quirky paintings and drawings are now among the most sought-after products of the English inter-war period.

□ At the Ian Birksted Gallery, until May 28, there is an exhibition of new work by John Newling, a promising young sculptor who makes highly original use of complex and unexpected metaphors. For example, that most urban of symbols, the McDonald's hamburger sign, is transformed into a ploughshare. This is an artist we shall hear more about in future.

□ The Ebury Gallery is currently showing paintings and watercolours by Lillian Delevoryas, who already has a good reputation as the designer of



15th-century Memling rug fragment: The Eastern Carpet at the Hayward.

some of the most attractive fabrics around. Her new paintings and drawings often feature flowers, boldly and colourfully depicted, showing her particularly strong sense of rhythmic patterning.

□ At the end of the month Eyre & Hobhouse have a show of superb botanical drawings called The Discovery of Nature. It includes drawings from both East and West, ranging from 17th- and 18th-century Dutch, Italian and English drawings to magnificent sheets made by Indian and Chinese artists working for the British. The latter are particularly decorative in their treatment of lush, exotic species. The illustrated catalogue is written by Greta Calmann, one of the leading authorities on the subject.

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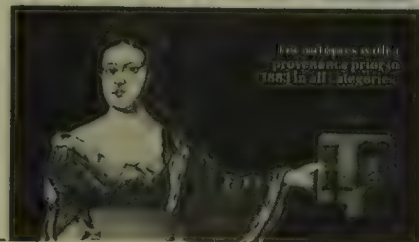
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GALLERY GUIDE

All galleries close for the Bank Holidays on May 2 & May 30 unless otherwise stated.

AGNEW'S

43 Old Bond St, W1 (629 6176). Mon-Fri 9.30am-5.30pm. **Modern British painting (1880-1980)**. A large collection including works by Ayrton, Philip Wilson Steer, Piper, Sickert, Duncan Grant & John Singer Sargent. May 25-July 22.

BARBICAN ART GALLERY

Silk St, EC2 (638 4141). Tues-Sat 11am-7pm, Sun & May 2, 30, noon-6pm. **Carpet Magic** (see intro). **Hundertwasser**, Austrian artist who is particularly concerned with ecology. Apr 26-June 19. £2, OAPs, students, unemployed & children £1.

IAN BIRKSTED

37 Gt Russell St, WC1 (637 2673). Mon-Fri 10am-5.30pm, Sat 10am-1pm. **John Newling** (see intro). Apr 26-May 28.

BROWSE & DARBY

19 Cork St, W1 (734 7984). Mon-Fri 10am-5.30pm, Sat 10am-12.30pm. **Euan Uglow** (see intro). May 18-June 25.

COURTAULD INSTITUTE

Woburn Sq, WC1 (580 1015). Mon-Sat 10am-5pm, Sun 2-5pm. **Princes Gate Collection of Old Masters**. Until summer. £1, OAPs, students & children 50p.

EBURY GALLERY

89 Ebury St, SW1 (730 3341). Tues-Fri 10am-6pm, Sat 10am-1pm. **Lillian Delevoryas**, acrylic paintings (see intro). Until May 21.

GALLERY E.J.B.

37 Adam & Eve Mews, W8 (937 8342). Mon-Sat 10.30am-5.30pm, Sat 10.30am-1pm. **Winifred Clive**, paintings by this distinguished American artist. May 4-18.

EYRE & HOBHOUSE

39 Duke St, SW1 (930 9308). Mon-Fri 10am-6pm, Sat 10am-1pm. **The Discovery of Nature** (see intro). May 25-June 17.

FINE ART SOCIETY

148 New Bond St, W1 (629 5116). Mon-Fri 9.30am-5.30pm, Sat 10am-1pm. **Leonard Rosoman, RA**, recent paintings. May 9-June 3.

ANGELA FLOWERS

11 Tottenham Mews, W1 (637 3089). Tues-Fri 10.30am-6pm, Sat 10.30am-12.30pm. **"Redo"** (Anthony Hill). Collages & reliefs to complement Hill's exhibition at the Hayward. May 11-June 4.

GEFFRYE MUSEUM

Kingsland Rd, E2 (739 8368). Tues-Sat 10am-5pm, Sun 2-5pm. Open May 2, 30. **Edmund Dulac**. Luscious post-Beardsley drawings by this favourite Edwardian illustrator. Until May 30.

HAYWARD GALLERY

South Bank, SE1 (928 3144). Mon-Thurs 10am-8pm, Fri, Sat 10am-6pm, Sun noon-6pm. Open May 30. **The Eastern Carpet in the Western World**. An exhibition of about 80 of the finest Islamic carpets imported into Europe from the 15th to the 17th century. **Anthony Hill**, retrospective. Both May 18-July 10. £2, OAPs, students, unemployed, children & everybody all day Mon & Tues-Thurs 6-8pm, £1.

MARINA HENDERSON

11 Langton St, SW10 (352 1667). Tues-Sat 11am-7pm. **Façades**. Watercolours & oils of London buildings by Paula Robinson. May 11-June 4.

ILLUSTRATORS' GALLERY

1 Colville Pl, W1 (636 4100). Mon-Fri 10am-6pm. **Freire Wright**. Illustrations for children's books including those for *Tom Thumb* just published by Kaye & Ward. May 10-20.

SYDNEY L. MOSS

51 Brook St, W1 (629 4670). Mon-Fri 10am-5pm. **In Chinese Scholars' Taste**. Bronzes, I-hsing pottery, calligraphic scrolls & other pieces made or collected by Chinese intelligentsia. Until May 7.

NATIONAL GALLERY

Trafalgar Sq, WC2 (839 3321). Mon-Sat 10am-6pm, Sun 2-6pm. Open May 30. **The Neglected National Gallery**. Sir Michael Levey, Director of the Gallery, has chosen paintings from the lower floor galleries where secondary works hang. He wants the public to be aware that these galleries exist & to enjoy the paintings regardless of who the artist was. Until May 31.

NATIONAL PORTRAIT GALLERY

St Martin's Pl, WC2 (930 1552). Mon-Fri 10am-

5pm, Sat 10am-6pm, Sun 2-6pm. Open May 30. **Maggi Hambling's** portraits of the entertainer Max Wall. Until May 15.

ANTHONY D'OFFAY

9 & 23 Dering St, W1 (629 1578). Mon-Fri 10am-5.30pm, Sat 10am-1pm. At No 23: **Richard Long**. New work by this British sculptor who uses "found" stones & pieces of wood. At No 9: **Wyndham Lewis**, watercolours & drawings 1910-20. Both until May 14.

MICHAEL PARKIN GALLERY

11 Motcomb St, SW1 (235 8144). Mon-Fri 10am-6pm, Sat 10am-1pm. **Christopher Wood** 1901-30 (see intro). Until May 13.

QUEEN'S GALLERY

Buckingham Palace, SW1 (930 4832). Tues-Sat 11am-5pm, Sun 2-5pm. Open May 2, 30. **Kings & Queens**. Paintings, drawings, miniatures, sculpture & portrait medallions from the Royal Collection. Until autumn. £1, OAPs, students & children 40p.

ROYAL ACADEMY OF ARTS

Piccadilly, W1 (734 9052). Daily 10am-6pm. Open May 2, 30. **The Hague School: Dutch masters of the 19th century**. Mostly quiet landscapes but also more modern works by Mondrian & Van Gogh. Until July 10. £2, OAPs, students, children & everybody up to 1.45pm on Sunday £1. **215th Summer Exhibition**. Vast annual show chosen from an open submission. May 28-Aug 28. £2 & £1 with a special flat rate 50p admission on Mondays.

SERPENTINE GALLERY

Kensington Gdns, W2 (402 6075). Mon-Fri 10am-6pm, Sat, Sun & May 2, 30, 10am-7pm. **Leon Vilaincour**. Complicated paintings with interwoven images making reference to issues of European history. **Nigel Henderson: Head-lands**. Self-portraits & imagined landscapes 1960-83. Both Apr 30-May 30.

TATE GALLERY

Millbank, SW1 (821 1313). Mon-Sat 10am-5.50pm, Sun 2-5.50pm. Open May 30. **The Essential Cubism 1907-1919: Braque, Picasso & their friends**. Apr 27-July 10. £2, OAPs, students, children 12-16 50p, under-12s free. **Paule Vézelay**, abstractionist paintings. Until May 22. **J. M. W. Turner**, studies for finished watercolours. Also pencil sketches & engravings. Until June 12.

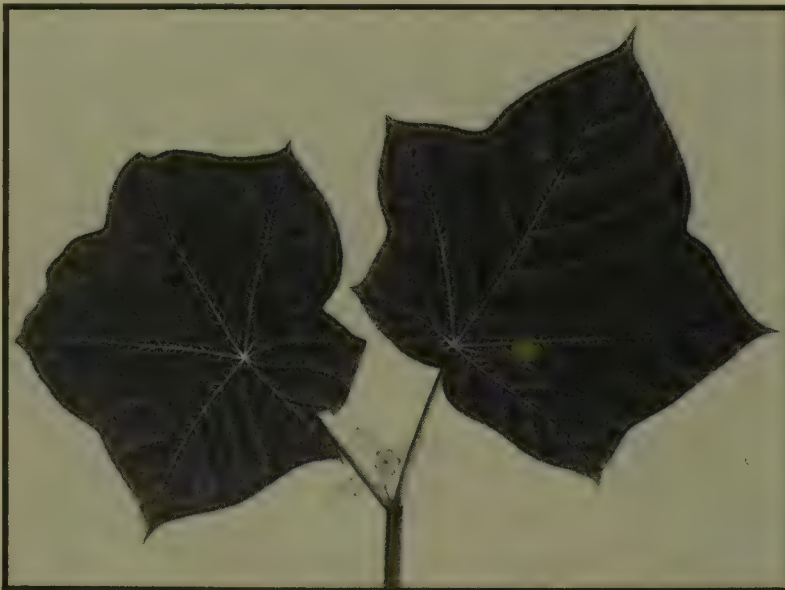
Out of town

MUSEUM OF MODERN ART

30 Pembroke St, Oxford (0865 722 733). Tues-Sat 10am-5pm, Sun 2-5pm. **The Story of the Artists' International Association 1933-53**. **Peter Kennard: Despatches from an Unofficial War Artist**. Photographs & paintings campaigning against nuclear war. Both until May 22. **Hans Arp, papiers déchirés**. **Graham Crowder**, paintings. **Bill Woodrow**, sculpture. May 29-July 24.

ROOKSMOOR GALLERY

Zetland Studios, Zetland Rd, Redland, Bristol (0272 40266). Mon-Sat 9am-5pm. Closed Wed. **Helen Williams: Illustrations to an Unwritten Story**. Exquisite, very detailed paintings, some miniatures & watercolours of the Scilly Isles. Apr 30-May 14.



The Discovery of Nature: botanical drawings at Eyre & Hobhouse.

CRAFTS

BRITISH CRAFTS CENTRE

43 Earlham St, WC2 (836 6993). Tues-Fri 10am-5.30pm, Thurs until 7pm, Sat 11am-5pm. **The Knitwear Revue**. Garments by Kaffe Fassett, Sasha Kagan, Puri Sharifi, Sue Black, Anne Fewlass, Ruth Lee & other creative knitters. Apr 29-June 4. **Henry Pim** ceramics, new work with multi-coloured, textured surfaces. May 17-June 18.

CRAFTS COUNCIL

12 Waterloo Pl, SW1 (930 4811). Tues-Sat 10am-5pm, Sun 2-5pm. **Julia Manheim**. Jewelry made of plastic tubing, coated steel & perspex. Until June 12. **The Jewelry Project: new departures in British & European work 1980-3**. This is a show of the collection of Sue, Abigail & Malcolm Knapp which they commissioned Susanna Heron & David Ward to build up for them. Until June 26.

HARVEY NICHOLS

Knightsbridge, SW1 (235 5000). Mon-Sat 9.30am-5.30pm, Wed until 7pm. **Designer jewelry**. An exhibition organized by the British Crafts Centre including jewelry made of niobium, tantalum, sycamore, perspex, gold & silver. Apr 30-May 20.

KNOWLES-BROWN

27 Hampstead High St, NW3 (435 4775). Mon-Fri 9am-5.30pm, Sat 9am-1pm. **Spoons** made by craftsmen. May 10-June 25.

ORLEANS HOUSE GALLERY

Riverside, Twickenham, Middx (892 0221). Tues-Sat 1-5.30pm, Sun 2-5.30pm. Open May 30. **One Man's Samplers: the Goodhart collection**. 102 intricately worked samplers mainly from the 17th century. May 21-June 26.

KETTLE'S YARD

Northampton St, Cambridge (0223 352124). Mon-Sat 12.30-5.30pm, Sun 2-5.30pm. **Ceramics & textiles selected by Henry Rothschild**. Potters include Lucie Rie, Michael Cardew, David Leach & Robin Welch. **East European & Eastern textiles** collected by Henry Rothschild. May 7-May 22.

OXFORD GALLERY

23 High St, Oxford (0865 42731). Mon-Sat 10am-5pm. **Georgina Follett, plique-à-jour** enamel jewelry. May 3-July 6. **Henry Hammond**. Work by this potter of the older generation who is noted for his brush-work. May 3-June 1.

PHOTOGRAPHY

PHOTOGRAPHERS' GALLERY

5 & 8 Gt Newport St, WC2 (240 5511). Tues-Sat 11am-7pm. **British photography 1955-65**. An exhibition recapturing the time when *Picture Post* closed & Sunday magazines started. Work by McCullin, Snowdon, Brandt & others. Until May 14. 50p, students 30p, OAPs, unemployed & members free. **Brazilians**. Work by six leading Brazilian photographers. May 20-June 18. **Becky Cohen**. Large black & white photographs which are particularly concerned with the relationships between people. May 13-June 18.

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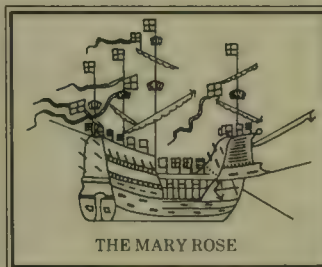
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BRIEFING

MUSEUMS KENNETH HUDSON



Natural habitats at the National History Museum: May 26.

THIS MONTH the National Maritime Museum pays proper tribute to that strangely neglected body, the Royal Corps of Naval Constructors; the Science Museum goes to town on Dutch microscopes; and Church Farm House Museum shows Victorian and Edwardian children's books. The London Transport Museum surveys the bus and underground systems of the metropolis; and the Imperial War Museum commemorates the patience and suffering of generations of military animals.

□ A most ingenious scheme has been started for sponsoring postcards at the Victoria and Albert. For £750 the sponsor has his name prominently displayed on the back of a suitable postcard, in an original edition of 5,000 and for all reprints. At the end of the month the Natural History Museum takes the wraps off its splendid new section which aims at encouraging and informing the wildlife enthusiast by presenting the seven main natural habitats in Britain, complete with their animals and plants.

MUSEUM GUIDE

BRITISH MUSEUM

Gt Russell St, WC1 (636 1555). Mon-Sat 10am-5pm, Sun 2.30-6pm. Closed May 2. **Please Touch:** an exhibition of animal sculpture, particularly for the blind & partially sighted. Visitors can handle the items on show as much as they like. Until May 8. **Wenceslaus Hollar.** This exhibition of Hollar's studies of 17th-century life includes his famous *Views of London* as it was before the Great Fire. Until May 15. **Italian Drawings from the Lugt Collection.** Work by masters including Tiepolo, Raphael & da Vinci. Until May 15.

British Library exhibitions: Thai Illustrated Manuscripts, 18th- & 19th-century manuscript painting. Until June 30. **Mirror of the World.** Examples of the maps, atlases & globes acquired by the Library during the past 15 years, covering the mid 16th to mid 19th centuries. Until Dec 31.

CHURCH FARM HOUSE MUSEUM

Greyhound Hill, Hendon, NW4 (203 0130). Mon, Wed-Sat 10am-1pm, 2-5.30pm, Tues 10am-1pm, Sun 2-5.30pm. **Late Victorian & Edwardian Children's Books.** May 7-June 19.

IMPERIAL WAR MUSEUM

Lambeth Rd, SE1 (735 8922). Mon-Sat 10am-5.50pm, Sun 2.30-5.50pm. Closed May 2. **Bomber,** a photographic exhibition on the role of the strategic bomber in 20th-century warfare. Until 1984.

Travels of a War Artist. Watercolours made during the Second World War by Edward Bawden in Europe, the Middle East & the Far East. Until May 30. **Shipbuilding on the Clyde.** Eight panels painted by Stanley Spencer during the Second World War. Until June 26. **Animals in Warfare.** The military use of animals & birds in the two world wars. May 26-Feb 25, 1984.

LONDON TRANSPORT MUSEUM

39 Wellington St, Covent Gdn, WC2 (379 6344). Daily 10am-6pm. **Posters by E. McKnight Kauffer.** Until May 3. **London Transport Golden Jubilee Exhibition.** A today-&-tomorrow look at London's public transport. May 26-Nov 27. £1.80, OAPs, students & children 90p, family ticket £4.40 (2 adults + 2 children/students/OAPs).

MUSEUM OF LONDON

London Wall, EC2 (600 3699). Tues-Sat 10am-6pm, Sun 2-6pm. **Kings Cross & St Pancras: A Tale of Two Stations.** The history of two great railway stations. An imaginative exhibition, full of surprises. Until May 15.

MUSEUM OF MANKIND

6 Burlington Gdns, W1 (437 2224). Mon-Sat 10am-5pm, Sun 2.30-6pm. Closed May 2. The current exhibitions are: **Vasna: Inside an Indian Village; Hawaii; Turquoise Mosaics from Mexico; Art for Strangers** (stone carvings made by Indians of the American north-west for 19th-century tour-

ists); **Afro-Portuguese Ivories** (commissioned by the Portuguese during the 15th & 17th centuries); **Thunderbird & Lightning,** the life of the Indians of north-east America between 1600 & 1900.

NATIONAL MARITIME MUSEUM

Romney Rd, Greenwich, SE10 (858 4422). Tues-Fri 10am-5pm, Sat 10am-6pm, Sun 2-5.30pm. **Centenary of the Royal Corps of Naval Constructors.** All aspects of the work of the naval architects & engineers are illustrated & there are some beautiful models, including a 15 foot one of the nuclear submarine, HMS *Valiant*. May 4-Oct.

NATURAL HISTORY MUSEUM

Cromwell Rd, SW7 (589 6323). Mon-Sat 10am-6pm, Sun 2.30-6pm. Closed May 2. The Museum's new permanent exhibition on **British natural history** opens on May 26 (see intro). **Carnivorous Plants.** How plants catch & digest insects. Nature in the raw, with live plants. Until June 3.

SCIENCE MUSEUM

Exhibition Rd, SW7 (589 3456). Mon-Sat 10am-6pm, Sun 2.30-6pm. Closed May 2. **Beads of Glass: Leeuwenhoek & the early microscope.** Leeuwenhoek (1632-1723) discovered blood cells & bacteria. His own microscopes are on display, together with other contemporary examples & related material. May 25-Oct.

VICTORIA & ALBERT MUSEUM

Cromwell Rd, SW7 (589 6371). Sat-Thurs 10am-5.50pm, Sun 2.30-5.50pm. Closed May 2. **Pattern & Design: designs for the decorative arts 1480-1980.** The displays show the original designs as well as the finished objects & deal with things ranging from silk petticoats to candlesticks. Until July 3. **Tip of the Iceberg:** until October there are selections of Netherlandish drawings from the 16th & 17th centuries; topographical prints & drawings of exotic places; & *avant-garde* watercolours, drawings & paintings of the 1930s. **Art of Photography: a guide to early photographic processes,** until Aug 28; **Personal Choice,** photographs chosen by eminent contemporary figures, until May 15; **Felix H. Man,** a 90th birthday tribute to this pioneer photo-journalist, who worked in Germany until 1934 & afterwards for *Picture Post*. May 25-July 24. **Contemporary Japanese Ceramics.** Recent works from the great collection formed by Mrs Tomo Kikuchi, including the Phantom Dinner Set, made for the visit of the Emperor & Empress to the Kikuchi household, & never used again. May 18-July 17. **Drawing in the Italian Renaissance Workshop.** Techniques & purposes of drawings in the workshops of great men like da Vinci. Until May 15. £1, OAPs, students, unemployed & children 50p. **Illumination, Medieval & Modern.** An exhibition based on the manuscript collections of the National Art Library. Until May 15.

BALLET

URSULA ROBERTSHAW



Dancers rehearsing backstage at the Kirov: May 25 on C4.

YOU CAN SEE the month's most interesting dance event on television from the comfort of your armchair. On May 25 C4 inaugurates its first dance season with *Backstage at the Kirov*, a programme no ballet-lover should miss. In celebration of the 200th anniversary of the company that spawned Nijinsky, Pavlova, Ulanova, Makarova, Nureyev, Baryshnikov and the Panovs, permission was given for the first time for a television crew to film training and rehearsals for *Swan Lake*. A new young dancer, Altnai Assylmuratova, is seen as she prepares to dance her first Odette/Odile.

London Contemporary Dance are at Sadler's Wells and have a royal gala, with Princess Alexandra as guest of honour, paying tribute to Robert Cohan, who this year relinquishes the post of artistic director which he has held since the company's foundation 17 years ago. The gala, appropriately, shows three Cohan works, *Stabat Mater*, *Forest* and *Class*. Also in the season is the first London performance of Siobhan Davies's *The Dancing Department*, a setting of Bach's Musical Offering, which was successfully premièred in Oxford in February.

Sadler's Wells Royal Ballet are in residence at the Opera House. Peter Wright's much acclaimed *Swan Lake* has its London début; and David Bintley's *Night Moves*, a highly charged exploration of the moods of Britten's Variations on a Theme of Frank Bridge, takes to the large stage. Terry Bartlett's evocative décor, with balustrade, stars, hanging hands and arches, suggestive of ruins and prisons, was a major contribution to the work's success.

Laura Dean and her dancers are to be seen for the first time in Britain at Sadler's Wells. She has studied with Sanasardo, Graham and Cunningham and has danced with Paul Taylor.

COMPAGNIE DE DANSE POPULAIRE FRANÇAISE

Albert Hall, Kensington Gore, SW7 (589 8212). Forty dancers with small orchestra of traditional instruments perform folk dances from France. May 5.

LAURA DEAN DANCERS & MUSICIANS
Sadler's Wells Theatre, Rosebery Ave, EC1 (278 8916/20, cc).

Two programmes (see intro). May 17-21.

LONDON CONTEMPORARY DANCE THEATRE

Sadler's Wells Theatre, Rosebery Ave, EC1 (278 8916/20, cc).

Forest, *Class*, *Stabat Mater*, *Second Turning*, *Liquid Assets*, *The Dancing Department*, *Dances of Love & Death*. May 23-June 4. Gala performance, *A Tribute to Robert Cohan* (see intro). May 26.

LONDON FESTIVAL BALLET

London Coliseum, St Martin's Lane, WC2 (836 3161, cc 240 5258).

Romeo & Juliet, Nureyev's production. May 24-28. Season continues until June 25.

SADLER'S WELLS ROYAL BALLET

Royal Opera House, Covent Garden, WC2 (240 1066, cc 836 6903).

Swan Lake (see intro). May 5, 7, 10, 13, 16, 27 2pm. *Triple bill* (see intro): *Night Moves*, *The Invitation*, *La Boutique Fantasque*. May 18, 20, 24.

Out of town

BALLET RAMBERT

Airs/Rainbow Ripples/Apollo Distraught/Ghost Dances; Chicago Brass/L'après-midi d'un faune/Capriol Suite/Five Brahms Waltzes/new Bruce ballet.

Theatre Royal Norwich (0603 28205/6/7 cc). May 3-7.

Chicago Brass/Pribaoutki/new Bruce ballet; *Apollo Distraught/Fielding Sixes/Ghost Dances*.

Gaumont, Southampton (0703 29771). May 11-14.

Chicago Brass/Pribaoutki/new Bruce ballet; *Lonely Town, Lonely Street/Apollo Distraught/Rainbow Ripples/Airs*.

Theatre Royal, Bath (0225 65065). May 17-21.

SCOTTISH BALLET

Swan Lake; *Triple bill* of works danced to Chopin. Eden Court, Inverness (0463 221718). May 3-7.

Giselle.

Grand Opera House, Belfast (0232 41919). May 24-28.

OPERA

MARGARET DAVIES

WITH THE SPRING comes the opening of the Glyndebourne Festival, this year with a new production of *Idomeneo*, directed by Trevor Nunn who is making his début in the world of opera, and designed by John Napier. All performances will be conducted by Bernard Haitink, Glyndebourne's musical director. A revival of the 1980 production of *Die Entführung aus dem Serail* opens three days later and the first three weeks of the season will be devoted to Mozart.

Having decided to abandon its new production of *Manon Lescaut*, for reasons not divulged, the Royal Opera is borrowing the Hamburg production by Götz Friedrich for this month's performances. It is to be hoped that this change of plan will not add to the company's much-aided financial problems.

The New Shakespeare Company is giving its first opera season at the Regent's Park Open Air Theatre with a double bill entitled *Virtue Besieged*, made up of two 18th-century ballad operas, Shield's *Rosina* and Arne's *Thomas and Sally*, produced by Anthony Besch and designed by Peter Rice. Performances on May 26, 27, 30. Box office tel: 486 2431.

ENGLISH NATIONAL OPERA

London Coliseum, St Martin's Lane, WC2 (836 3161, cc 240 5258).

The Gambler, conductor Badea with Graham Clark as Alexey, Sally Burgess as Pauline, John Tomlinson as the General. May 3, 6, 10, 14, 18.

Die Fledermaus, conductor Prikopa, with Lois McDonall as Rosalinda, Geoffrey Pogson as Eisenstein, Marilyn Hill Smith as Adele, Alan Opie as Falke. May 4, 7, 12, 20.

The Force of Destiny, conductor Mauceri, with Josephine Barstow as Leonora, Kenneth Collins as Alvaro, Neil Howlett as Carlo. May 5.

The Magic Flute, conductor Williams, with Glenn Winslade as Tamino, Joan Rodgers as Pamina, William Shimell as Papageno, Sean Rea as Sarastro. May 11, 13, 17, 19, 21. End of London season.

ROYAL OPERA

Covent Garden, WC2 (240 1066, cc 836 6903).

The Carmelites, conductor Plasson, with Felicity Lott as Blanche, Valerie Masterson as Madame Lidoine. May 2.

Manon Lescaut, conductor Sinopoli, with Kiri te Kanawa as Manon Lescaut, Plácido Domingo as Des Grieux, Thomas Allen as Lescaut. May 3, 9, 12, 17, 19.

Die Meistersinger von Nürnberg, conductor C. Davis, with Robert Ilosfalvy as Walther, Hans Sotin as Hans Sachs, Geraint Evans as Beckmesser, Gwynne Howell as Pogner, Robert Tear as David, Lucia Popp as Eva. May 14, 21, 25, 28, 31.

Don Giovanni, conductor Reuter, with Samuel Ramey as Giovanni, Stafford Dean as Leporello, Rosalind Plowright as Anna, Kiri te Kanawa as Elvira, Eberhard Büchner as Ottavio. May 26, 30.

Out of town

GLYNDEBOURNE FESTIVAL OPERA

Glyndebourne, Lewes, E Sussex (0273 812411).

Idomeneo, conductor Haitink, with Philip Langridge as Idomeneo, Margaret Marshall as Ilia, Jerry Hadley as Idamante, Carol Vaness as Electra, Thomas Hemsley as Arbace. May 26, 28, 31.

Die Entführung aus dem Serail, conductor Kuhn, with Elizabeth Pruett as Constanze, Ryland Davies as Belmonte, Willard White as Osmin, Petros Evangelides as Pedrillo, Lillian Watson as Blonde. May 29.

ENGLISH NATIONAL OPERA

Theatre Royal, Plymouth (0752 669595, cc 0752 267222).

Rigoletto, *Carmen*, *Die Fledermaus*, *The Magic Flute*. May 25-June 11.

OPERA NORTH

Grand Theatre, Leeds (0532 459351, cc).

Beatrice & Benedict, *The Elixir of Love*, *Der Freischütz*. May 23-June 4.

SCOTTISH OPERA

Theatre Royal, Glasgow (041-331 1234, cc 041-332 9000).

Werther. Apr 27, 30, May 3, 5, 7.

Empire Theatre, Liverpool (051-709 1555, cc 051-709 8070).

The Mastersingers of Nuremberg, *Werther*, *The Pearl Fishers*. May 10-14.

Theatre Royal, Newcastle (0632 322061).

The Mastersingers of Nuremberg, *Werther*. May 18-21.



Glyndebourne: Design by John Napier.

Review

The Camden Festival in its 30th year gave many opera-goers a first taste of the works of Pacini with Opera Rara's production of his *Maria Tudor*. A contemporary of Rossini, who influenced the earliest of his 70-odd operas, Pacini was known as "the master of the cabaletta", a title fully justified by the vigour & tunefulness of *Maria Tudor*. Based on a play by Victor Hugo dealing with a fictitious sentimental episode in the life of Mary I, the work is impeded by a tortuous plot, & though the vocal line contains plenty of fireworks they are not put to much dramatic effect. Penelope Walker in the title role & Marilyn Hill Smith seized the opportunities for vocal display & David Parry conducted with commitment, but the producer, Nicholas Hytner, did the piece no service by refusing to take it seriously. David Pountney delved rather more seriously into Dvořák's *Rusalka* in his production for ENO & came up with a distinctly claustrophobic interpretation by translating the story of the water nymph into an adolescent's dream. The setting was a Victorian nursery, the water sprite became the grandfather in a wheelchair & the witch a terrifying governess; rag dolls came to life in the prince's palace which was turned into a huge glass cage where *Rusalka* was cut off by her inability to speak. It was an ingenious way of complicating a simple libretto, suggesting a lack of faith in the music to hold an audience's interest, yet as conducted by Mark Elder it ran no such risk. Eilene Hannan sang beautifully as *Rusalka*, & Sarah Walker & Richard Van Allan gave disturbingly intense portrayals of the governess & the grandfather.



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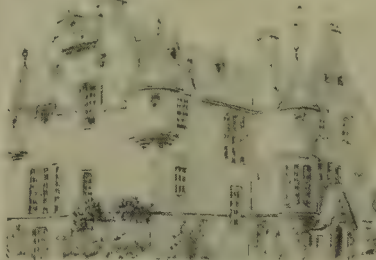
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BRIEFING

HOTELS

HILARY RUBINSTEIN



As Boswell and Dr Johnson discovered two centuries ago, the Scots are an exceptionally hospitable people. Their many fine hotels are often accommodated in converted castles and Victorian Gothic mansions, but the warmth of welcome compensates for any dour outward aspect and frequently vile weather. All the hotels pride themselves on the quality of their cooking and make the best use of the good things Scotland has to offer: fresh fish, game, excellent beef and locally grown vegetables. You can also count on the full Scottish breakfast which for most mortals makes lunch *de trop*.

Cromlix House is a hotel *de grand luxe* set in 5,000 acres of grounds, with three trout lakes, in Perthshire, about an hour's drive from Glasgow or Edinburgh. It belongs to the Eden family and in its heyday Edward VII went there to shoot grouse. In 1981 the Edens turned it into a hotel with 11 bedrooms, most of them huge, opulent suites; they have free-standing baths with finely wrought brass fittings in bathrooms as large as other people's drawing rooms. The possessions collected by the family over four centuries—paintings, prints, watercolours, portraits, tapestries and fine furniture—are everywhere; there are elegant salons, a huge conservatory, a chapel, open fires and an atmosphere of great peace. The cooking is exceptionally fine.

Tullich Lodge is a late 19th-century baronial mansion set in 5 acres of woodland garden on a commanding site overlooking Deeside. It was renovated in High Victorian style in 1968 by Hector Macdonald and Neil Bannister who run it with personal panache. There are 10 bedrooms (eight with bath) furnished with elegant antiques and matching fabrics and fittings, and there are such nice touches as Roger & Gallet soap in the bathrooms, lovingly polished silver, and mahogany panelling in the dining room.

The **Summer Isles Hotel** is one of the most exotically remote hotels in the British Isles. It lies some 25 miles north-west of Ullapool and the last 15 miles are on a winding, single-track road. It is surrounded by spectacular mountain- and sea-scapes—wonderful country for climbers, deer-stalkers and bird-watchers; most visitors come for the walking. But the sophistication of the cooking is in contrast to the rugged grandeur out of doors. The hotel is owned and run by Robert Irvine who prides himself on his restaurant and wine list. He has his own smoke-house providing smoked salmon and many other smoked specialities, grows nearly all the vegetables, produces his own dairy products, and breeds quails, sucking pigs, veal-calves and rabbits. There are 15 bedrooms (seven with bath), a lounge, library

with TV, and 24,000 acres of mountains.

On the western shores of the Isle of Harris facing a magnificent stretch of sandy Atlantic beach is **Scarista House**. Though it has only four bedrooms (more are planned), it is a thoroughly civilized outpost, both in the splendid, award-winning meals cooked by Alison Johnson, and in the welcome provided by her husband, Andrew. There is a well stocked library and flowers are everywhere.

Inveroran Hotel, at Bridge of Orchy, is an old coaching inn set on the edge of Loch Tulla and surrounded by high hills. It is marvellous walking and climbing country, and the popular West Highland Way which passes the door brings plenty of long-distance hikers to the house. There is also excellent fishing, loch swimming and bird-watching. Inveroran is a simple place—no private baths or TV in the bedrooms—but it has open fires in the two lounges as well as some of the bedrooms, ample five-course (set) meals, an especially friendly atmosphere and amazingly low prices.

Auchen Castle Hotel is a mile north of the village of Beattock. It is an 1849 castle built in a pretty pinkish sandstone overlooking the upper Annandale. There is lots to do in the vicinity: the 17 acres of grounds include a trout-stocked loch with a boat, and riding, tennis and sailing are available nearby. Accommodation is in 18 bedrooms with bath or shower in the main house, and 10 with shower in Cedar Lodge.

□ **Cromlix House**, Dunblane, Central (0786 822125). Bed and breakfast from £35 (suites from £40). Set dinner £17.25.

□ **Tullich Lodge**, Ballater, Grampian (0338 55406). Bed and breakfast £33 per person (£28 if you stay more than one night); dinner, bed and breakfast £40 (£35 for people staying more than one night).

□ **Summer Isles Hotel**, Achiltibuie, Highland (085 482 282). Bed and breakfast from £14 for a small single back room to £23.50 for someone sharing a double room with bath or £25 per person for the Lighthouse Suite. Set dinner £14. Children under eight are not encouraged and because of the hilly terrain this is not a good hotel for the disabled.

□ **Scarista House**, Scarista, Isle of Harris, Western Isles (085 985 238). Bed and breakfast £15-£20. Set dinner £12. Reductions all year for stays of two nights or more. No children under 10.

□ **Inveroran Hotel**, Bridge of Orchy, Strathclyde (083 84 220). Dinner, bed and breakfast £15.

□ **Auchen Castle Hotel**, Beattock, Moffat, Dumfries and Galloway (068 33 407). Bed with Scottish breakfast in the main building from £17.50, with Continental breakfast in Cedar Lodge from £12.50. Table d'hôte dinner £6.50 for two courses, £8 for three or four courses. Reductions for stays of two nights or more (in August/September for three or more).

The above terms are per person and include VAT. The tariffs for Cromlix House and Tullich Lodge also include a service charge.

Hilary Rubinstein is the editor of the *Good Hotel Guide* which is published annually by the Consumers' Association/Hodder's, price £7.50. The *Guide* would be glad to hear from readers who have recent first-hand experience of any unusually good hotels. Reports to *Good Hotel Guide*, Freeport, London W11 4BR.

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Chef: Peter Kromberg

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Kromberg goes to great lengths to obtain fresh, interesting ingredients and his cooking is light and innovative. His latest menu includes Grilled Veal Cutlet with Basil Butter, Sautéed Calf's Liver with Muscat Grapes, Lobster and Sweetbread Salad and Sautéed Scallops with Cream Endive. There is always a selection of original soufflés to choose from: try Smoked Salmon and Avocado, or Roquefort, Celery and Walnut.

The restaurant is stylishly decorated and there is a special set lunch at £12.50 which is particularly good value, as are the ten selected wines at £7.00 a bottle (the main wine list, as one would expect, is spectacular, ranging from 1945 Lafite and Latour at £220 a bottle through the vintages to some drinkable petits châteaux at more modest prices).

Le Carlton

AT THE BRITANNIA
Chef: Aristide Albasini

Le Carlton Restaurant at the Britannia is surprisingly small – only about a dozen tables – but reassuringly opulent: carpeted throughout, with lots of silver trolleys, chandeliers and so on.

The menu matches the ambience: Fois Gras de Strasbourg, Escalope de Veau aux Morilles (escalope of veal lightly sautéed in butter with a cream and sherry sauce garnished with morell mushrooms), Rognons de Veau Ile de France (sliced calves kidneys tossed in butter and cooked with double cream and mushrooms, served with artichoke hearts and finished with Madeira and Calvados), whilst specialties of the house include Coquilles St. Jacques à la Bouzy (scallops served in their shells with white wine, brandy, double cream, parsley, tarragon, curry and a touch of tomato) and Quenelles de Brochet Franc-Comtoise (quenelles of pike coated with lobster butter).

The Carlton's set price lunch for £10.50 for two courses is understandably popular for business entertaining with executives from the Grosvenor Square area.

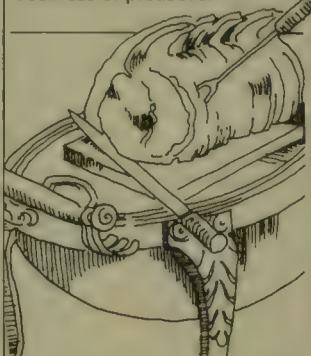


The Carlton do an amusing non-vintage champagne promotion which takes in Krug, Bollinger, Lanson, Moët and Lambert, whilst the wine list shows some respectable classified growths from the Medoc at prices that are not entirely out of court.

The Diplomat Restaurant

AT THE EUROPA
Chef: Michel Giquel

The first thing that strikes you as you enter the Diplomat is the spaciousness and comfort of the bar. Decorated in a relaxed country house style, including some of the deepest, armchairs to be found in London it's the perfect place to meet for business or pleasure.



The restaurant is equally relaxed and spacious, with plenty of room between tables. Specialties of the house include Carre d'agneau à la Moutarde (best end of lamb with seeded mustard from Meaux), Entrecôte aux Champignons Orientale (sirloin steak with port wine sauce, garnished with straw mushrooms), Scampi aux Pernod (cooked in pernod and cream sauce, served on a bed of rice with strips of leek, fennel and celery), and there is an extensive selection from the grill, including Chicken Maryland and the Europa's own mixed grill.

The Rhône wines on the Europa list deserve some attention: a beefy Crozes Hermitage for only £9.50, and a toothsome Côtes Rôtie from Bellicard at £12.50. They offer some pleasant Appellation Contrôlée regional French wines at even more reasonable prices.

Châteaubriand

AT THE MAY FAIR HOTEL
Chef: Terry Crews

The Châteaubriand Restaurant at the May Fair is truly magnificent: a warmly panelled group of individual salons and alcoves furnished with French hand-carved chairs in the manner of a Provençal château. Luncheon (in the region of £10 including starter, main course and coffee) includes Tranche de Gigot comme à Sarlat (pan fried leg of lamb, shallots and garlic served on a bed of crisp sautéed potatoes and topped with nut brown butter), Filet de Veau à la Creme de Poivrons rouge (served in pan juices of white wine, puree of peppers and cream) or a ragout of scampis with bean sprouts and mushrooms.



At dinner, Michel, the Châteaubriand manager, has some equally soignée suggestions: Salade d'homard Quimperloise, Escalope de saumon sauvage à la crème d'oseilles and Rosette d'agneau au beurre et romarin. Recommended red and white house wines are La Cour Pavillon from Bordeaux.

RÔTISSERIE NORMANDE

AT THE PORTMAN
INTER-CONTINENTAL
Chef: André Billon-Tirard

The menu at the Rôtisserie Normande has its origins in the classic disciplines of traditional French cooking, but prepared in the style of 'cuisine progressive' – lighter dishes that make the most of the original flavour by using fresh ingredients.



On weekdays a de luxe lunchtime buffet is available featuring starters such as lobster, smoked salmon and fresh asparagus. There is always roast beef with another meat and a fish dish, followed by an admirable selection of cheeses and desserts. In the evenings our à la carte menu includes a selection of French provincial dishes, for example Feuilleté de Homard et St. Jacques aux Truffes, Soupière du Pêcheur aux Petits Légumes, Blanc de Turbot Soufflé au cidre Normand, Poussin au Champagne et Beurre Persillé and Pouding aux Ananas.

The wine list includes some very fine vintage burgundies (mostly Clos de Vougeot and Beaune Clos de Mouches) and clarets, but there is also a good selection of more recent and thus more affordable burgundies and an interesting list of wines in half-bottles.

The restaurant is located in a light airy first floor situation with picture windows overlooking the trees in Portman Square.

BRIEFING

RESTAURANTS

ALEX FINER



FOOD IS ONLY ONE ingredient of a great meal out. The company you keep is an obvious variable capable of moving a meal up or down the pleasure scale. But décor, service, comfort and even the conversation of neighbouring diners can all prove powerful influences. For these, Peter Langan's **Odin's** is unrivalled. It has long been my favourite dining room in London.

Décor is elegant with a sympathetic collection of 19th-century landscapes and portraits as well as a sprinkling of Hockneys and Proctors crowding the walls. Service is smart and attentive but not obsequious. As a long-standing if infrequent customer—often to celebrate a birthday—I derive additional satisfaction at seeing the waiters grow older year by year with me. Comfort is assured by space between tables and some substantial velvet-covered armchairs so arranged that you can combine privacy with the option of dipping in to interesting tit-bits from other tables—on my most recent visit from an American film producer being indiscreet about the private lives of Rex Harrison and other show business giants.

The restaurant attracts controversy, as does its owner who once claimed to down six bottles of champagne a day. Peter Langan has disarmingly agreed that the food is better at the Connaught. But Bruce Wass performs to overall good effect in the kitchens.

The mushroom pâté in brioche at £2.90 is a house speciality and was well up to standard; the sole, salmon and asparagus mousseline with lobster sauce at £3.90 was delicate in taste and pretty on the plate, but of vapid consistency. Main course prices vary from £7.75 to £12.50, exclusive of vegetables. The *panaché* of red mullet, turbot and sea bass in *court bouillon* with chives was a particular hit. House wine is £5.75. The night's desserts included raspberry soufflé, an abundance of wild strawberries and cream in a *mille-feuilles* pastry, and one of the different versions of Mrs Langan's ever present chocolate pudding. Reckon on £25 a head.

Price is a strong stimulus to restaurant pain or pleasure. A change from French to ethnic delights from farther afield often secures memorable and enjoyable meals at less agonizing prices. For just £6.95 you can enjoy a sumptuous buffet lunch at the **Bombay Brasserie**, opposite Gloucester Road tube station, which is owned by Taj Hotels of India Group. Its opening was delayed from last July until December purely for astrological reasons. It now proudly proclaims itself open 365 days a year. The atmosphere is intended to be turn-of-the-century Raj and is enhanced by inlaid sideboards and objets d'art from the Chor Bazaar in Bombay. Handsome tureens charged with a fish, chicken and meat dish of the day and three separate dishes of vegetables are regularly replenished. You are encouraged to take a second helping. The à la carte menu in the evening is more expensive and includes Goan, Parsi, Moghlai and tandoori specialities as well as a vegetarian thali and a British Army mess dish called Country Captain which consists of chicken and green peas in a spicy stew.

Linda's opened last year in unsmart premises near Harrow Road and is probably London's first Vietnamese restaurant. The main reason for its success is the family-run feel to the small front room and the personality of Linda Blaney who escaped to Britain shortly before Saigon fell in 1975. She laments the lack of fresh Vietnamese spices but uses fresh coriander, for instance, with excellent results. Eating an £11 set menu, you get a succession of three starters—beef and rice soup, spring rolls, chicken mixed salad with prawn crackers—and then find eight main courses arriving at once. The food was far more Chinese in character than I remember from Vietnamese meals in Paris though the fierce and somewhat unpalatable ground mung bean dessert was undoubtedly the real McCoy. There are shorter set menus at £4.95, £5.95 and £6.95.

□ **Odin's**, 27 Devonshire St, W1 (935 7296). Mon-Fri 12.30-2.15pm, Mon-Sat 7-11.15pm. cc None □ **Bombay Brasserie**, Courtfield Close, Courtfield Rd, SW7 (370 4040). Daily 12.30-2.30pm, 7.30-11.30pm. cc All □ **Linda's**, 4 Fernhead Rd, W9 (969 9387). Mon-Sat noon-3pm, 6-11pm. cc A, Bc

GOOD EATING GUIDE

A changing selection of *ILN* recommended restaurants appears each month. Estimated prices are based on the average cost of a meal for two, including a bottle of house wine. The symbol £ indicates up to £20; ££ £20-£30; £££ above £30.

Information about the time of last orders and credit cards has been provided by the restaurants. AmEx = American Express; DC = Diner's Club; A = Access (Master Charge); and Bc = Barclaycard (Visa). Where all four main cards are accepted this is indicated as cc All.

Café des Amis du Vin

11 Hanover Pl, WC2 (379 3444). Mon-Sat noon-3pm, 6pm-midnight. 3-6pm tea & light meals.

French bustle in a brasserie that knows its wine & cheeses particularly well. Some tables for two are annoyingly close, hampering intimate conversation & irritating non-smokers. cc All ££

Cuddeford's

20 Duke St Hill, SE1 (403 1681). Mon-Fri 11.30am-3pm, 5.30-7.30pm.

Once a wine cellar for Mayor Sworder, this new wine bar offers a choice of 14 wines by the glass & a short menu with daily specials under the false-ceilinged arches at London Bridge. cc All £

Gay Hussar

2 Greek St, W1 (437 0973). Mon-Sat 12.30-2.30pm, 5.30-11.30pm.

Small, lively Hungarian restaurant. Hearty appetites an advantage, as well as a readiness to experiment with such exotic dishes as iced cherry soup & stuffed cabbage with dumplings. cc None ££

The Grange

39 King St, WC2 (240 2939). Mon-Fri 12.30-2.30pm, Mon-Sat 7.30-11.30pm. Sat from 6.45pm.

Three- & four-course set menus which change monthly & offer a promising example of how prices can be kept down by limiting choice. Spacious with modern décor. cc AmEx ££

Kolossi Grill

56/58 Rosebery Ave, EC1 (278 5758). Mon-Fri noon-3pm, Mon-Thurs 5.30-11pm, Fri, Sat 5.30pm-midnight.

Unassuming Greek eatery where the quality of the food far exceeds the café surroundings. cc None £

Mr Chow

151 Knightsbridge, SW1 (589 7347). Daily 12.30-2.45pm, 7-11.45pm.

Peking cuisine in fashionable surroundings. The steamed dumplings, like much of the menu, have stood the test of time. Expensive wine list. cc All ££

Ninety Park Lane

Grosvenor House Hotel, Park Lane, W1 (499 6363). Mon-Fri 12.30-3.30pm, 7.30-11.15pm, Sat 7.30-11.30pm.

Celebrate in great comfort with fine French cuisine from the young English chef, Vaughan Archer. Memorable but expensive. cc All £££

Palookaville

13a James St, WC2 (240 5857). Mon-Sat noon-3pm, 5.30pm-12.15am.

Jazz restaurant & wine bar with a licence until 1.30am. Lots of style, exotic menu. Don't miss kiwi & passion fruit sorbets. cc All ££

La Rosette

Royal Lancaster Hotel, Lancaster Terrace, W2 (262 6737). Mon-Sat 7.30-10.45pm.

Lavishly re-decorated & comfortable. The three-course set menu at £12.95 offers excellent value & includes half a bottle of wine, & coffee. Fine wine list & liqueur trolley. cc All ££

Running Blue

72 Wilton Rd, SW1 (828 8970). Daily noon-2.30pm, 6pm-midnight.

Above average cocktail & hamburger joint near Victoria Station with Beluga caviar somewhat incongruously on the menu. cc All £

San Carlo

2 Highgate High St, N6 (340 5823). Tues-Sun 12.30-3pm, 7pm-midnight.

The choice of antipasti displayed on the centre table is a prelude to a menu on which you can be sure to find your own Italian favourites. cc All ££

Le Suquet

104 Draycott Ave, SW3 (581 1785). Wed-Sun 12.30-3pm, Tues-Sun 7.30-11pm.

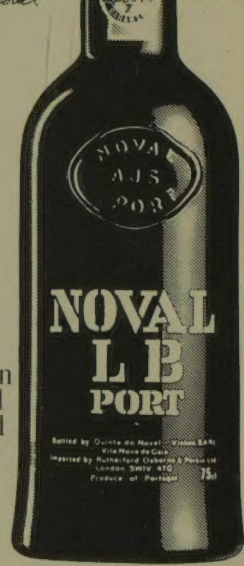
Indulge yourself in the *plateau de fruits de mer* when your party feels pangs for seafood. Meat is available but fish is the reason to come. cc AmEx £££

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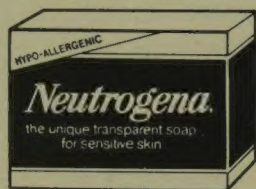
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BRIEFING

OUT OF TOWN ANGELA BIRD

FESTIVALS around the country this month include Brighton (starting May 7), focused on 1791, the last year of Mozart's life; Newbury (May 11), with concerts in Highclere Castle and in the Elizabethan setting of Englefield House; Malvern (May 22) which concentrates on the works of Elgar and his friend George Bernard Shaw. Bath (May 27) has the mellow Georgian buildings of The Circus and the Royal Crescent illuminated by candlelight at 10pm on the opening night, and follows with a full programme of chamber music and literary events. Theatre festival seasons begin at Pitlochry (May 7) and at the Minack open-air theatre on the cliffs of Porthcurno (May 28). Details of these and other festivals may be found in the Arts Council's *Festivals in Great Britain*, £1.75 from the shop at 8 Long Acre, WC2, or £2.25 by post from 105 Piccadilly, W1.

□ Visitors to Weymouth's new Sea Life Centre, opening on May 23, will have the impression of being underwater explorers as they pass beside and beneath its huge indoor aquaria. Outside, there are "touch tanks" where marine creatures like starfish and sea urchins can be seen and handled.

EVENTS

May 2, 10.30am. **Air Gala**. Full-scale flying show starts at 2pm. £2, OAPs & children £1, £8 for car & all occupants. New exhibition of pre-Second World War planes acquired by Richard Ormonde Shuttleworth. Tues-Sun & bank holidays, 10.30am-5.30pm. £1 & 50p. Shuttleworth Collection, Old Warden Aerodrome, nr Biggleswade, Beds.

May 2, 1.30pm. **Ickwell May Day Festival**. Maypole, folk, morris & country dancers join the parade to the attractive village green. A collection is taken by the "Moggies", men with blackened faces & clownish clothes. Ickwell, nr Biggleswade, Beds.

May 2, 3pm. **Maypole Dancing**. Traditional dances are performed by schoolchildren. From May 4 to early July on Wed & Thurs, **Falconry displays** from 11am. 400 years of toys, permanent exhibition. Sudeley Castle, Winchcombe, Glos. Park daily 11am-6pm, castle noon-5.30pm. £2.50, OAPs £2, children £1.25.

May 3-7. **Boston May Fair**. A funfair fills the Market Place for a 16th-century charter fair. Boston, Lincs. Tues-Sat 11am-11pm.

May 5-8, 11am-6pm. **Living Crafts**. Over 100 crafts including furniture & bellows making, book-binding, paper marbling, rocking horses & trompe l'oeil windows. The house holds a collection of paintings, the National Collection of Model Soldiers, & Elizabeth I's silk stockings. Hatfield House, Hatfield, Herts. Tues-Sat noon-5pm, Sun 2-5.30pm. Park & craft show, £2.25 (Sun £2.50), children £1.50; house £1 & 60p.

May 5-June 4. **Words & Music**. Events include concerts in the cathedral, an evening in the Georgian setting of the Theatre Royal in celebration of 19th-century poet Edward Fitzgerald, & John Mortimer speaking at a literary dinner at the Angel Hotel, a setting used by Dickens for *The Pickwick Papers*. Information from 118A Northgate St, Bury St Edmunds, Suffolk (0284 63233 ext 427).

May 7, 7am. **Helston Furry Dance**. The town's streets are packed for the dances which start at 7am, 10am, noon & 5pm & weave in & out of the buildings, following the town band; 8.30am, Halan-Tow procession with singing participants bearing sycamore branches. Helston, Cornwall.

May 7, 1.30pm. **Spalding Flower Parade**. 25th-anniversary parade of flower-decked floats, this year on a gardening theme "Let's go & grow". Floats on display in town centre until Tues, Sat £1, Sun £1.50, Mon, Tues 70p, accompanied children free. Spalding, Lincs.

May 7-22. **Brighton Festival**. Many of Mozart's major works, culminating in a performance of his Requiem; an "inquest" at which two historians will argue the case of the composer's death & the audience will act as jury; fringe events include a torchlight procession & seaside firework display on May 14 from 9pm, & a family day on May 7. Brighton, E Sussex (0273 682127).

May 7-22. **Stitches in Time**. Exhibition of embroidery of many lands, from the collection of Sheila Paine. House contains Old Master pictures, tapestries, furniture & the Russian Collection which includes many Fabergé objects. Luton Hoo, Luton, Beds. Wed, Thurs, Sat-Mon 11am-



Royal Marines at Brighton: May 14 & 15.

5.45pm, Sun from 2pm. £1.50, children 75p.

May 7-Oct 1. **Pitlochry Festival Theatre Season**. Three of this season's plays open this month: Barrie's comedy *The Admirable Crichton* (May 7); Emyln Williams's thriller *Night Must Fall* (May 11); & Ben Travers's vintage farce *Rookery Nook* (May 14). Pitlochry Festival Theatre, Pitlochry, Tayside (0796 3054, cc).

May 10-14. **West of England Antiques Fair**. A rare glass piano will be among items on show. Assembly Rooms, Bath, Avon. Tues 2-9pm, Wed-Sat 11am-7pm, Fri until 9pm. £2, OAPs £1.75 (Tues 2-6pm, £3).

May 11-15. **Brighton Boat Show**. As well as displays of the latest in boat design & equipment, there are daily displays of "climbing the mast" by a Royal Navy team, a canoe regatta &, on May 14 & 15, music from the Royal Marines band. Brighton Marina, E Sussex. £1.20, OAPs & children 60p, car & all occupants £2.50.

May 11-21. **Newbury Spring Festival**. Concerts by the English Chamber Orchestra, Royal Philharmonic Orchestra; recitals by Paul Tortelier & Maria de la Pau; contemporary dance by Janet Smith & Dancers; exhibitions including one of paintings by the Duke of Edinburgh. Box office, The Granary, The Wharf, Newbury, Berks (0635 49919).

May 14, 15, 9am. **Accetm International Air Fair**. Strike aircraft of many kinds, static displays, funfair, RAF Falcons free-fall parachutists. Biggin Hill Airport, nr Orpington, Kent. £3.50, OAPs & children £1.

May 14-16. **Etwall Well Dressing**. Local people decorate eight village wells in flower petals, with scenes ranging from Beautiful Britain to biblical themes. May 14, noon. Service of thanksgiving for the gift of pure water. Etwall, nr Derby.

May 22, 10am-5pm. **Chatsworth Angling Fair**. Everything for the fisherman, from fly-tying & casting, through fishing tackle & fish farms to fish smoking & taxidermy. Chatsworth, Bakewell, Derbys. £1, OAPs & children 50p; house open daily 11am-4.30pm. £2.75, OAPs £2, children £1.25, family ticket £6.50.

May 22-June 4. **Malvern Festival**. Two weeks of plays, concerts, lectures & exhibitions of the works of Elgar & some of his contemporaries. Festival Theatre, Malvern, Hereford & Worcester (06845 3377).

May 23. **Sea Life Centre**. (See intro). Greenhill, Weymouth, Dorset. Daily 8am-6pm. £1.50, OAPs & children 80p.

May 27-June 12. **Bath Festival**. Artists include the Amadeus Quartet, Polish Chamber Orchestra, Cécile Ousset, Peter Frankl, Gyorgy Pauk & Ralph Kirshbaum; literary events with Salman Rushdie, Bernard Levin & others; May 27-30, exhibition of contemporary visual art. Box office, Pierrepont Pl, Bath, Avon (0225 63362).

May 28-June 12. **Nottingham Festival**. Performers visiting the new Royal Concert Hall include the Hallé Orchestra, Max Boyce, Cleo Laine & John Dankworth, & two champion brass bands. Royal Concert Hall, Nottingham (0602 42328).

May 28-Sept 17. **Minack Theatre Festival**. Season opens with a local production of *My Fair Lady*. The 15 other productions include, in July, the British premiere of *By Jupiter*, a musical by Rodgers & Hart, performed by an American company from Florida. Porthcurno, nr Penzance, Cornwall (0736 72471). Mon-Fri 8.30pm, Wed, Fri 2.30pm.

May 29. **Clown Day**. Free admission to the zoo for any child dressed as a clown; 2.30pm, Tamara Hassani, daughter of Coco the Clown, will judge the best in different age groups; free admission to the Hassani Circus Without Animals at 2.30pm & 3.30pm. Chessington Zoo, nr Epsom, Surrey. Daily 10am-5pm. £2.85, OAPs & children £1.55.

GARDENS

Borde Hill. Magnolias, camellias, rhododendrons & azaleas; 2 mile woodland walk with views over the Sussex Weald; new water feature. Plants for sale. Haywards Heath, W Sussex. Wed, Thurs, Sat, Sun & bank holidays 10am-6pm. £1, children 30p.

Lankham House. Cottage garden specializing in ground cover & variegated plants, & old-fashioned perennials. Kennel Lane, Cattistock, nr Dorchester, Dorset. May 1, 2-6pm. 30p, children 10p.

Marwood Hill. Rare flowering shrubs, rock & alpine plants in quarry, lakes, marginal plants, camellias & rhododendrons. Plants for sale. Marwood, nr Barnstaple, Devon. Daily, dawn to dusk. 50p, children 10p.

Riverhill House. Wisteria, magnolias & azaleas, sheltered terraces, wood garden, cherry trees & the "Waterloo cedar" planted in 1815. Nr Sevenoaks, Kent. Sun, Mon noon-6pm. 75p, children 30p.

Scotney Castle. Picturesque landscape garden surrounding moated 14th-century castle. From May 1, exhibition of items relating to the Hussey family's long association with the house & its garden, laid out in the 1840s. Lamberhurst, nr Tunbridge Wells, Kent. Wed-Sun & bank holidays 2-6pm. £1.60, children 80p.

Spindrift. Sunken rock garden, holly & yew hedges, shrubs for the flower arranger, vegetables grown by the latest techniques. Plants for sale. Jordans, nr Beaconsfield, Bucks. May 22, 11am-6pm. 50p, children 25p.

The Wakes. 18th-century garden of the Rev Gilbert White. Wild garden, laburnum arch, topiary, sundial, naturalized bulbs & 18th-century annuals. Selborne, nr Alton, Hants. May-Sept, Sun 10am-noon. 40p, children 20p.

ROYALTY

May 6. **The Queen & the Duke of Edinburgh** visit St George's School, Windsor, Berks.

May 9. **Princess Anne** attends a Service of Thanksgiving for the centenary of the schools of King Edward VI. Town Hall, Birmingham.

May 17. **Princess Anne** visits Marconi Space & Defence Systems. Stanmore, Middx.

May 18. **The Prince of Wales** receives a Degree of Civil Law by diploma. Oxford University, Oxford.

May 21. **The Queen** embarks in HMV *Britannia* for the State Visit to Sweden. Portsmouth, Hants.

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